Kine WEEKLY

POST-WAR FILM POLICY

See page 3.

RECORD PRANGER!

(In airmen's 'slanguage' this means a show to hit 'em like the R.A.F. hits the Ruhr.)

"Pilot No. 5"

LION WHO MADE "TEST PILOT" & "FLIGHT MAND" TAKES OFF AGAIN TODAY!

NCHOT ONE, MARSHA HUNT, GENE KELLY IN A ILLING, MONEY-IN-THE-PAYBOX ACTION DRAMA!

Kinematograph WEEKLY

No. 1,886. Thursday, June 10, 1943. Vol. 316

The Little that is so much!
WALT DISNEY PRODUCTIONS

MOMENTOUS FILM INQUIRY BY BOARD OF TRADE

Outcome of "Monopoly" Representations

POST-WAR DEVELOPMENT

TALKS vital to the post-war development of British production are taking place between representatives of the Industry and the Board of Trade.

Arising originally from representations alleging the trustification of the Trade in all its phases, the discussions have assumed greater importance and have indeed developed into an inquiry concerning the future activities of the Trade, particularly in regard to British production.

It is understood that among suggestions put forward to meet the alleged threat is the direct Government ownership of studio property.

The Government is said to be strongly opposed to over-concentration as a result of war conditions. The Board of Trade is understood to favour closer co-operation with the Industry, rather than any further financial amalgamation, states the KINE. City correspondent.

Proposals on these lines have been invited from the parties concerned.

The talks now taking place at the Board of Trade concern:

(1) The present monopolistic tendency in the film and kinema industry.

(2) The best means of putting British films on the world's screens after the war.

Both the Cinematograph Films Council and the Trade Unions have become somewhat alarmed about the powerful place which J. Arthur Rank has built up for himself in the Industry in his effort to keep out what might have become American domination.

Mr. Rank, who controls the Gaumont and Odeon chains; A. G. Allen, the independent chairman of Associated British Picture Corporation; Stephen Courtauld, chairman of Ealing Studios; Lord Catto, representing Lady Yule's interests in National Studios and British National, and other prominent executives, have already been interviewed by the Board of Trade officials.

They will be followed by representatives of the trade unions, of which G. H. Elvin, General Secretary; R. Bond, and S. Cole, vice-Presidents of A.C.T. have already expressed their views re-

Continued on page 28

TRUSTIFICATION OF THE TRADE

N.A.T.K.E. Appeal to Government

...ngers of the monopoly threat ... the film Trade were again ...hasised by T. O'Brien, genera... ...tary of the N.A.T.K.E. He ...ested at Bradford on Monday ...r Parliame... should give some ...tion to w...at was going on in ...film Indus...ry.

"Trustificat...on" was expanding ...rapidly t...at unless it was ...cked all th... main control of the ...ertainment industry would be ...the hands ...f a monopoly.

...he princip... circuits concerned ...film pro...ction and distribu... kinema... theatres, music-..., televisi..., equipment and ...ushings w... under the control ...one man.

"It is contr...ry to public policy ...to the int...rests of the British ...blic that ...o formidable and ...werful a me...ium should remain ...a monopol..., particularly after ...e war," Mr. ...O'Brien said.

Ben Goetz to Join Korda

DALRYMPLE ALSO SIGNED

The M.G.M. production unit in this country is gradually assuming shape. Ben Goetz, who launched M-G-M British Studios, Ltd., and is still shown as managing director, will shortly join the Sir Alexander Korda set-up.

Ian Dalrymple, the Crown Film Unit producer, has resigned his position with the Unit to work for the new production company.

Other Crown Unit personnel may also go over to work with Dalrymple on the schedule of pictures proposed.

Ian Dalrymple has many pictures to his credit, including "Coastal Command," "Fires Were Started" and "Target for To-night."

LEICESTER SQUARE CHANGEOVER

From Films to Legit.

Leicester Square is to lose one of its five important kinemas, which is shortly going over to legitimate plays.

This is the Leicester Square Theatre, built originally by Jack Buchanan for the presentation of live shows, but which has for years been controlled by G.F.D., with which Mr. Buchanan is associated.

1s. A VOTE

What Sale's S.O. Poll Cost Ratepayers

Result of the Sunday opening poll taken under the Sunday Entertainments Act at Sale near Manchester, on Saturday was as follows:—For opening 1,482; against 1,304. As there are 21,000 names on the register, the poll was very small and cost 1s. a vote.

The four kinemas in the borough launched a vigorous campaign and used their screens to urge people to vote "for," the church organisations relied on poster displays to get electors to resist "encroachments on the Sabbath."

To the Bristol branch secretary, S. W. Savery, a son and heir arrived last week. This is Mr. and Mrs. Savery's first child, and we tender our congratulations.

U.S. Adopts Studio Pool Scheme

MAN-POWER troubles in Hollywood have driven producers to adopt a plan of a labour pool, similar to that submitted to the British Film Producers' Association some time ago by Michael Balcon but not adopted.

The U.S. pool represents the studios' reaction to the withdrawal of labour for war purposes which is depriving production units of technically skilled workers.

The scheme of the pool is that all studios may draw upon it in emergencies, and adjustment of shooting conditions will be arranged to assist the easy working of the plan, cables the KINE. U.S. correspondent.

Independent producers without permanent personnel are the hardest hit of any; the shortage of writers is particularly acute.

Like our own producers, Hollywood leaders are face to face with a difficult situation and are seeking a solution to the man-power problems ahead. Studios go on a 48-hour week and pay for 54 hours.

Meanwhile, studio heads are meeting the Federal Man-power Commission this week, seeking further protection for key men now available.

In Canada distribution and exhibition man-power shortage is stated to be critical. Leo Devaney and Col. John Cooper are to make representations this week *re* essential status for key men of non-military age to put a stop to their transference to war industries and farms.

Premier's Victory Visits on BRITISH MOVIETONE NEWS THURSDAY

KINEMATOGRAPH WEEKLY
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LOOKING AHEAD

HOWEVER dimly we can foresee post-war conditions, consideration of the policy the Trade must eventually adopt for the world distribution of British films will certainly represent no wasted time. British production is a healthy plant, and sooner or later must be given its chance in the outside world.

We have experience in the matter of selling our product abroad to guide us, and it has been experience dearly bought. Often our disappointments have been our own fault; more often we have been justified in our opinion that we have not had a fair crack of the whip. In either case we have, we hope, learnt our lesson, and have wit enough to see that our mistakes in method or judgment shall not be repeated.

Overseas sales are a vital feature of our hopes for a prosperous future. If we find it hard to get a planning committee to work on a post-war policy, our first duty seems to be to stir up the imaginations of the men most interested and most capable, and arouse in them a realisation of the important issues at stake.

The whole world will be before us, and on our ability and readiness to get going immediately will depend our chances of success. Is it considered a hopeful scheme to rely upon individual companies' particular marketing arrangements on the old lines, or should we think up a new idea ?

What we achieved in the past was not very much to our benefit as practical traders. Surely it is time to examine a new line of attack, and the likeliest certainly seems to demand the formation of a combined overseas selling organisation. Certain members of the B.F.P.A. are alive to the possibilities, but many members of the Trade have yet to show that they appreciate the need for action, and the detailed organisation that must precede it.

Long Shots

NO great promise of big news in the General Council preparations this week. Having dealt with a number of difficult problems recently, the C.E.A. is settling down to the more humdrum routine duties that are always to be carried out. These don't make big headlines, but it is essential that they be dealt with effectively and promptly, and this W. R. Fuller and his officers do with the minimum of fuss.

WILL that pre-war excitement over Hollywood arrivals ever return? Here is Captain Clark Gable casually getting an interview, instead of facing hysterical mobs at Waterloo—and probably preferring it. He has been sent to make a training film for the U.S. Army Air Corps, and has already been on an Antwerp bombing flight.

AND on Tuesday another old acquaintance turned up in the person of Adolphe Menjou, leading a party to entertain U.S. troops in Britain. Adolphe is just as voluble and engaging as of yore. He intends to stay here for some time. These lads may not be so publicly acclaimed as in happier days, but as persons, believe me, they are none the less welcome.

TIP and run raids on various coast towns provided C.E.A. delegates with opportunities to exchange experiences at the General Council meeting this week. One member visiting one of these towns with his wife and partaking of a coffee in a restaurant, suddenly found the place deserted and sounds of gunfire too near to be convenient. Mrs. Delegate, like Mrs. Gilpin, who, "though on pleasure she was bent she had a frugal mind," carefully covered both cups with their accompanying saucers to preserve the beverage before descending to the shelter.

ANOTHER, pleasantly golfing on a seaside cliff, became the object of attention of a machine-gunner who nearly holed him out in one. Whereupon he made tracks for the nineteenth.

IT was a great relief to hear this week that R. C. O. Viveash, secretary of the Cinematograph Trade Benevolent Fund, whose serious illness was recorded in the KINE. last week, has taken a turn for the better, and thus relieved those around him of a very wearing anxiety. It is going to be a long while before he is back again at his job, for a thorough rest is needed in order that he may recuperate and become quite restored; everyone who has made contact with him in the past will join with the KINE. in wishing him a quick and complete recovery.

FRIENDS of Simon Rowson will hear with concern about his illness. A minor operation has already been performed in St. Mary's Hospital, Praed Street, W., but although he may soon be out again, I understand that before he is cured he will have to return for another. I hope before long to be able to announce his complete recovery. Meanwhile, our united sympathy.

BIGGEST charity concert of the year will be held at the London Coliseum on Sunday, July 11, at 3 o'clock. The newly-formed Commandos Benevolent Fund will be launched on this particular occasion, with a large number of stars of the screen and stage lending their services to ensure that the show is an outstanding success. A. S. Whittaker, of Anglo-American, who has arranged a number of successful Home Guard concerts, is organiser of this Commando Concert.

T. S. DAWSON, at the Cinema turian meeting at Manchester last Friday told a story of a recent experience with all that interior satisfaction which comes of telling a story against one's self.

AMONG his many jobs is that of assisting in the provision of entertainment at settlements of workers from war factories. At one industrial hostel he encountered a lady, a labour officer, who was making preparations for putting on a show. "Can I help you?" asked T. S. D. with insinuating charm of manner. "Thank you very much," replied the dame, "but having worked at Elstree and at Soho Square—with 20th Century-Fox I think I am permitted to put on my own show."

A REFRESHING first issue of a house organ comes from the Golden Square head offices of the Granada Circuit. It is intended as a link-up of past and present Granadiers, giving news of the boys in the forces, those who remain behind and those whom the M.O. has sent back to theatre jobs.

IT maintains a breezy note all through, due no doubt to the fact that Ewart Hodgson's old craft of journalism is being kept brilliant by the call of his Fleet Street job. Cecil G. provides an introductory letter wishing everybody good luck. The Granada News Letter first number whets the appetite for its successor.

JOHN COMPTON, the veteran kinema and church organ builder, who was in Capri recuperating from arthritic trouble when Mussolini decided to launch his country into the maelstrom of war, describes in the current issue of *Musical Opinion* his almost idyllic experiences in a little Italian village following his arrest and subsequent release.

VILLA Santa Maria, where he was sent, is a commune of three villages in the foothills of the Apennines. It abounds in churches, and they have organs—but such organs, littered up with cobwebs, dead swallows and walnut shells. (Mu... our kinema organs... covered when the w...

BUT John Compto... element. There... rial with which to re... ments, but by borro... of some to help ou... writing out in a so... shorthand what he ... ber of the great org... provided the comm... of a kind which th... maker who played w... and forefinger onl... attempted.

IT is a charming ... ingly written wit... humour peeping ou... In 50 years' time in ... Maria there will be ... Signor Comptoni, ... Englishman who ma... in our churches.

DESK equipment ... the Industry wi... to dovetail into the ... now once more brough... The 1943 issue of th... *Year Book* has arrive... than ever of valuabl... figures.

ONE feature I alway... that amazing potted ... section, listing the titles ... films issued since 1915. Th... now in their 20th thousand... the old features appear, wi... necessary 1943 alterations... accessibility is ensured b... really excellent index. Thos... use works of reference as m... I do will realise how imp... this is.

WHEN Col. David Mc... walked on the set of ... Goldwyn-Mayer's "M a ... Curie," he surprised every... eagerly singling out ... Pidgeon for a warm hand-cla... no one was aware that P... knew McDonald, who is the ... toast of Hollywood for hi... "Desert Victory."

McDONALD explained t... 1936 he was the as... director of "Big Brown ... which starred Pidgeon. "I ... saw that picture, Walter," ... McDonald. "how did it turn ... "I don't know." an... Pidgeon. "I never saw it m...

BEHIND the death of ... Baur in Paris is a grim ... of the persecution and arr... the Gestapo of this brilliant v... French actor because of his r... Jewish blood. All admirers ... magnetic work in Continent... tures, from "The Golden ... "Crime and Punishment" ... "Carnet de Bal," will ... passing of a magnificent artis... was 75.

WE ought to know ... sooner do we ... reader's claim to a re... somebody comes alon... it. A fortnight ag... ferred to E. Pittingal... Colwyn Bay Odeon, who ... credit consecutive ser... 1909. Forthwith there co... from a brother Odeon m... Thompson, of Torquay, ... on the pay-roll of Path... 1907. Who is going to b...

THE

Close-Ups

by

SCREEN COMBER

Loco Locations

TY. Town a Hamlet Produc-
tions have just embarked on
ambitious undertaking, the
ng of Shak speare's "Romeo
Juliet," ar already a unit
sting of 9 technicians, 40
king parts a d 516 extras have
o film the alcony scenes on
summit of ount Everest.
e picture ill be edited in
mbuco a d printed and
loped in ssam. By this
es, City, T wn and Hamlet
ections hop to bring to the
n the great t English epic of
mes.

has been p inted out that by
ing the pict re at the ends of
earth the c mpany has made
reat patriot gesture in re-
ing floor spa e to those English
anies engaged on stories of
Free French, Austrians,
ks, Polynes ans, Afghans and
s.

fortunately, however, with all
echnicians in the Himalayas,
m or Timbuctoo, the studios
without staff and production
closed down till the return of
"Romeo and Juliet" company.
the last of six large transports
England three important War
e officials tried to cadge a lift
what they claimed was an im-
ant war mission. Members of
unit demonstrated with signs
ing "Is your journey really
essary?" Finally, the high
ials were persuaded to wait
further shipping was avail-
thus avoiding an ugly scene.

Play the Game, Chaps

HE attitude adopted by Michael
Balcon towards our homing
ineers can only be described as
haritable. Instead of laying
n the red carpet and heading a
mittee of welcome, Balcon
s to put difficulties in their
by suggesting that certain pre-
ces should be given to those
neers who remained behind to
the British Industry going.
r. Balcon persists in this atti-
it is not likely to encourage
producers and actors, who
been keeping the flag flying
there in Hollywood, to return
e dear old Homeland. As a
st. Errol Flynn may even
e to lead the Charge of the
t Brigade.

Writing on the Wall

R. DEL GUIDICE can set his
mind at rest since Screen-
er dissoci tes himself from
criticisms the Screenwriters'
ciation, ostly because his
ion wasn't sked and because
asn't been vited to become a
ber of the Association. Yet
ecember, among his inti-
es, has som thing of a reputa-
as a screen writer and a versa-
which d s not restrict his
ing to scree s only, but extends
alls of all ypes of buildings
structures.

is terse, p gent and risque
has earned m the title of the
itsch of th Walls. Already
e of his c plets are widely
ted on the w lls of the country.

Exhibitor Quota Defaults

A SHARP RISE ANTICIPATED

ESTIMATES of defaults in exhibitors' quota based upon preliminary figures in the possession of the Board of Trade suggest that a sharp increase will be shown over last year's defaults when the final figures are out.

Whereas defaults last year were 1,402 it is estimated that for the year ended September 30, 1942, nearly 300 must be added to that figure.

This is partly due to the fact that production of British feature films was down during the period supplying the exhibitors' quota period by roughly 6.4 per cent.

Roughly these figures calculated in feature footage were 380,000 ft. produced for the 1940-41 period and 355,000 for the 1941-42 period. (These figures can, of course only be approximate as bookings of recently-made films on first run and old films on last run are being exhibited during the same week.)

The difference in product available will not quite account for the extent of the increase in defaults, but will go a considerable way to account for the increase.

In the recent Board of Trade returns of long films exhibited during the 1941-42 exhibitor quota period the percentage of British film exhibited was 18.80 per cent. as compared with 21.3 per cent. for the previous year.

The feature-film quota for the last exhibitor period was 17.5 per cent.

NOTTS CLASSES FOR PROJECTIONISTS

Exhibitor-Operator Co-operation

Nottingham exhibitors, following a discussion on better projection and the care of films, have, in conjunction with chief projectionists in the city, set themselves to the task of instructing newcomers to projection rooms in the best methods of handling films to prevent damage or destruction.

At a meeting of projectionists held on Friday last at the Elite it was agreed to form classes of instruction which will be conducted by experienced projectionists of the city.

It is hoped to effect a distinct improvement in film condition.

It was stated at the meeting that due to bad handling in packing and rewinding previous to the arrival of films in Nottingham half the films received were in a serious condition.

At the Odeon, Blackpool, the services of St. John Ambulance Brigade members helped to raise £367 in aid of the Odeon £250,000 ambulance target.

20th-FOX FOREIGN CHIEF

MURRAY SILVERSTONE

Statement by Skouras

A DENIAL is issued by Spyros Skouras, President of 20th-Fox, of the report that a change is contemplated in the foreign department of the company.

Francis L. Harley, 20th Century-Fox managing director, has received the following cable from the company's New York office:—

"Sam Shain (recently editor, *Motion Picture Daily* and formerly associated with *Variety*) has joined 20th Century-Fox as director of world-wide Trade relations.

"In the issue of weekly *Variety*, June 2, there appeared an unfounded report regarding international department which is considered to be seriously damaging to company because of possible false impressions which might be deduced from it. The purpose of this release is to eradicate all such possible impressions.

"In this regard, the following statement is released by Spyros Skouras through Shain.

"Spyros Skouras, president 20th Century-Fox Film Corporation, to-day denied the published report that any change was contemplated in the direction and supervision of the company's foreign department.

"Discussions which are now being held with Rick Ricketson, president of Fox Intermountain Theatres, Denver, Colorado, pertain to his joining 20th Century-Fox Film Corporation in an important executive capacity as assistant to Mr. Skouras on all the company's activities."

Mr. Skouras added: "Murray Silverstone, vice-president of our company, whose services we were fortunate in obtaining and for whom we have the highest regard, is and will continue to be in full charge of the company's foreign activities."

ULSTER AND THE E.T.

C.E.A. Chairman Answers Queries

The need for the strictest supervision in the issue of and collection of admission tickets to ensure that the entertainment tax regulations are carried out is stressed by T. H. MacDermott, chairman of the Northern Ireland Branch in a letter to his members.

While the authorities are well satisfied with the way in which exhibitors are carrying out the regulations, the Branch has discovered flaws in the regulations and the Finance Ministry has promised to see what can be done to modernise this procedure.

BIRMINGHAM CHARITY EFFORT

It is anticipated that the useful sum of at least £150 will be shared by the Lord Mayor of Birmingham's R.A.F. Benevolent Fund and the local Civil Defence Welfare Fund as the result of last Friday's concert at the Bristol, Birmingham, which was loaned by A. W. Rogers.

General Manager A. C. May arranged a first-class programme by leading Birmingham artistes, supported by Scott and Whaley, and Miss Betty Bowden, of the Alexandra Theatre Repertory Company.

Introduced by Mr. May, the Lord Mayor (Councillor W. S. Lewis) made a short appeal for the funds from the stage, and heartily thanked Mr. Rogers and all who had assisted in the effort.

Kinema Men now in Jap Hands

Reported missing after the fall of Singapore, Signalman Kenworth C. H. Taylor, Royal Corps of Signals, is now officially reported to be a prisoner of war in Formosa. Formerly assistant manager of the Odeon, Cleveleys, near Blackpool, at the time of joining up he was manager of the Odeon, Hinckley. He is 27 years of age.

Head waiter on the *Empress of India* and reported missing a year ago, Thomas William Taylor, of the Merchant Navy, is reported a prisoner of war in Japanese hands at the Chani Camp, Singapore. At the time of joining the Navy, in 1939, he was on the staff of the Palladium, Waterloo Road, South Shore, Blackpool.

BRITISH FILMS IN U.S.A.

Cramped by the Stock Shortage

Statements made at an earlier B.F.P.A. meeting that the American cuts in raw stock were acting prejudicially to the exhibition of British films in America, were discussed at last week's meeting, when Harold Boxall reported upon conversations with Mr. Gaitskell, of the Board of Trade.

Mr. Gaitskell had asked for specific instances which Mr. Boxall was at the moment unable to supply.

It was decided that upon the arrival of George Archibald (representative of the British Information Services in America) in this country, the matter should be dealt with by him. Mr. Archibald is expected to arrive shortly.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 10, AND WED., JUNE 16

Thursday

Miss V from Moscow *(Pathe)*

G.B. Theatre. **2.30 p.m.**

Cast: Lola Lane, Noel Madison and Howard Banks. **Director:** Albert Herman.

Lola Lane in the rôle of a Russian spy working with the Free French Forces, is sent to Paris to impersonate a German spy who has been secretly done away with, and whom she strikingly resembles. There she matches wits with Noel Madison as a Gestapo agent, who is not convinced by her stolen credentials that she is the German spy. Coming to her aid is Howard Banks as a young American in the British service, who is stranded on the French coast. They join forces and succeed in outwitting the Nazi Intelligence agents and the Gestapo and getting secret valuable information which saves the American convoy bound for Russia from German submarine attack.

The Dark Tower *(Warner)*

Studio One. **10.45 a.m.**

Cast: Ben Lyon, Anne Crawford, David Farrar, Bill Hartnell, Frederick Burtwell, Josephine Wilson, Herbert Lom. **Director:** John Harlow.

The biggest circus ever built in Great Britain provides the background of this new Warner Bros. Teddington production. Occupying the entire studio floor, it presents many prominent acts as part of a sensational story of the big-top.

Ben Lyon, Anne Crawford and David Farrar are co-starred. Miss Crawford is cast as a trapeze artiste, whose act finishes with a Slide for Life while under hypnotic influence. The drama develops when Anne rejects the love of her circus Svengali, although by hypnotism he exercises the power of life and death over her and her fiance, David Farrar, as they swing through mid-air. From the ring below Ben Lyon, the circus proprietor, sees tragedy aloft, but is powerless to intervene. Director John Harlow has built that climax to the utmost in dramatic strength and spectacular thrill.

Among a strong supporting cast special interest centres on Herbert Lom as the hypnotist, who makes a definite impression.

Pilot Number Five *(M-G-M)*

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Franchot Tone, Marsha Hunt, Gene Kelly, Van Johnson, Alan Baxter, Dick Simmons. **Director:** George Sidney.

Taking place on a Java airfield, where the squadron have only one bomber to combat the almost certain return of the Japs, this story starts with Franchot Tone as George Collins being chosen by the major to take up the bomber and meet the Japs. From thence Collins' life story is told in retrospect by his friend (Gene Kelly)—how a promising young lawyer gets into the hands of an unscrupulous gang, his fight to get free, his love for Freddie (Marsha Hunt), their separation and reconcilation. The story ends on the thrilling note when Collins plunges with his load of death into a Japanese destroyer.

Hangmen Also Die *(United Artists)*

Cambridge Theatre. **2.45 p.m.**

Cast: Brian Donlevy, Anna Lee, Gene Lockhart. **Director:** Fritz Lang.

British and American Press reports leave no doubt whatever that Arnold Pressburger's "Hangmen Also Die," which takes as its theme the assassination of Reinhard Heydrich, is not only a picture of great power and sincerity, but a kinematic achivement that will rank among the notable productions. It combines thrills with an indictment of the Gestapo methods. Powerful acting by Brian Donlevy and Anna Lee round off this picture which, as KINE. said last week in its review, is "head and shoulders above every other film dealing with underground movements."

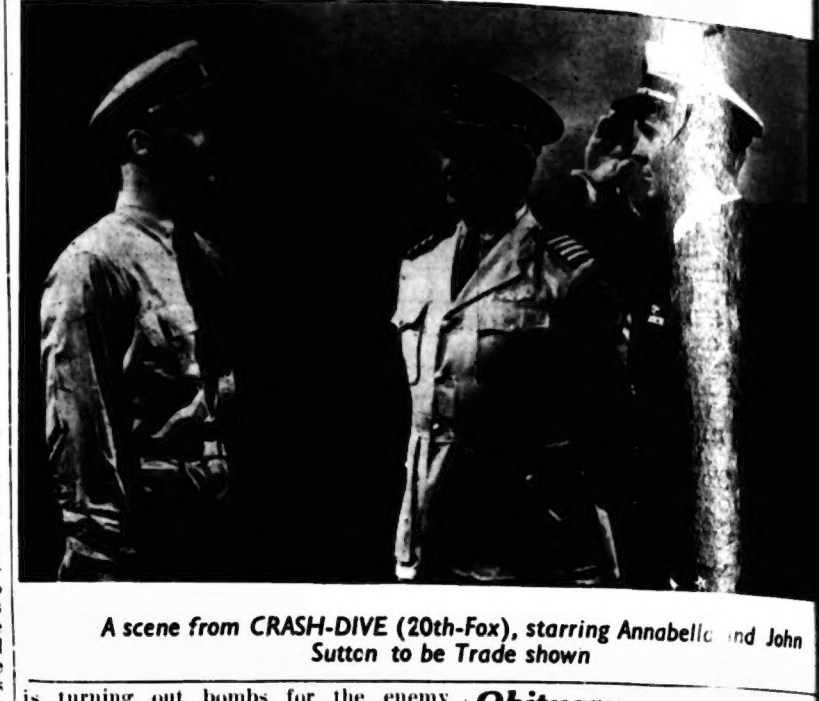
Tuesday

To-night We Raid Calais *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Annabella, John Sutton, Lee J. Cobb, Beulah Bondi. **Director:** John Brahm.

British intelligence learns that a munitions plant in Nazi-occupied France is turning out bombs for the enemy. John Sutton, as Commando Geoffrey Carter, is sent on a one-man raid to destroy the factory. Aided by the villagers, Carter poses as the son of a patriotic farmer, Lee J. Cobb, who lives near the factory despite the violent objections of his young daughter, Annabella, who hates all Britishers and refuses to take part in the plan, believing that England was responsiible for the fall of France. Gradually she softens towards and begins to admire Carter, but cannot bring herself to aid in his plans because of her fear of Nazi reprisals. On the night set for the bombers' raid, Odette turns informer and Carter is captured. Odette's eyes are opened to the truth when the Nazis execute her family. Realising that she loves Carter, she arranges his escape through a daring ruse. Together they kindle the fires which guide the raiding 'planes to the factory—and start hand-in-hand back towards England.



A scene from CRASH-DIVE (20th-Fox), starring Annabella and John Sutton to be Trade shown

Wednesday

Crash Dive *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Tyrone Power, Anne Baxter, Dana Andrews, James Gleason, Dame May Whitty, Henry Morgan, Ben Carter. **Director:** Archie Mayo.

This first film of American submarine warfare marks Tyrone Power's farewell picture for the duration.

Filmed in Technicolor with the co-operation of the U.S. Navy Department, most of the action takes place at the great submarine base in New London, Connecticut.

Tyrone Power is assigned to the command of the Albacore, and ceaselessly with his men faces death aboard his depth-bombed ship. Finally he leads a daring, reckless commando-like raid on a secret enemy refuelling base. His thrilling escape in a damaged submarine through flaming oil-covered waters is one of the tensest and most spectacular climaxes ever screened.

Ben Lyon, Anne Crawford and Josephine Wilson in THE DARK TOWER (Warner)

Bradford S.O. and Labour

A meeting was held at Bradford on Monday to consider Sunday opening of kinemas, upon which agreement has been reached between the local exhibitors and the licensing authorities.

The meeting, which was addressed by Tom O'Brien, general secretary of the N.A.T.K.E., passed a resolution stating that working on Sundays could not be agreed to without extra payment.

The Blackfen Theatre Co., Ltd., of Avon House, Oxford Street, W.1, have disposed of their interest in the Plaza, Blackfen, Sidcup, to Odeon Theatres, Ltd., who take control on Monday next, June 14.

Obituary

LESLIE HOWARD Artist and Personality

THOSE who knew L Howard find it hard to be that the delightful, perenn youthful figure is abruptly cruelly gone from us.

The shy, spectacled stage ing man to Tallulah Bankhea "Her Cardboard Lover" did appear on the screen until 1930 at once his methods of gra flippancy, which had the auth of strength, became an institu His was beyond doubt, one o personalities which the ca and microphone reflects actuality, and its engaging es will not easily be forgotten.

Behind the facade of the a however, was the thoughtful and creative ability of Howar a man; and although the pub and the authorities—had begu realise this very thoro through the B.B.C. and his lectures, it was already know the studio world, where he w first-class producer as well performer of skill and char

His temperament took the of apparent casua ss, bu invariably inspired loyalty devotion in sharp trast to more assertive meth s of o His qualities of kind ss, pati and receptiveness not but realities; and one knew him, however ghtly, c do anything but surp ler to t

S. T. Lester, of oncast

Sydney Thomas L er, man of the Arcadia, Do ter, for past 13 years, has at the of 65 years, leaving widow. son who is in the R Austra Air Force, and one ghter.

Mr. Lester was a ive of mingham, and fro perform with a seaside mins troup went to touring co anies senting old-style me rama. was also associated or a with Jack Hylton. made v to South Africa, C a and United States, and s years was frequently heard the w less.

A conference of A.B.C. managers of the Bournemouth and District Area was held at the Westover, Bournemouth, on Saturday. Roland Lea, Theatre Department Chief, presided supported by Arthur C. Spary, Area Supervisor. The conference was followed by a luncheon in the Westover Cafe. A Managers' Committee has been formed for the Bournemouth and District Area as follows: Chairman, C. Phillips (Southampton); Vice-Chairman, P. Dawson (Swindon); Secretary, Bert Miller, (Bournemouth)

CHANCELLOR'S TRIBUTE TO KINEMA TRADE

"No Hesitation or Grumbling," declares Sir Kingsley Wood

DEFENDING the imposition of the increased Entertainment Duty, the Chancellor of the Exchequer declared that it had made no difference whatever in attendances, and he contended that in view of the exemptions applying to the lower-priced seats, there was no ground for criticism. He warmly praised the co-operation he had received from Trade interests.

DURING the committee stage of the Finance Bill in the House of Commons last week the new clause increasing the Entertainments Duty came in for a good deal of comment. Attempts were made, but without avail, to exempt cricket and football matches, zoos, etc., from the provisions of the clause.

The Chancellor of the Exchequer, replying to the debate said he did not think it inconsistent that the Duty had been placed on kinemas. When he had in mind this further duty he saw the representatives both of the theatre and of the kinema.

There was never any hesitation on their side. As long as he did the fair thing and saw that there was a reasonable allocation of the duty between the various grades of seats, there was no grumbling or hair-splitting or suggestion that there was any inconsistency in what the Government had done. They responded admirably to his suggestions, and said that if the Government thought they could assist still further they would be only too glad to do so.

No Falling Off

He himself had seen in the last few weeks that the tax had made no difference whatever to the attendance at kinemas or theatres. He had in mind the poorer sections of the community, and he purposely saw to it that the tax should not apply to the lower-priced seats. In the result, at any rate in London, never had there been such great audiences at the theatres. He was sure that in no respect had this tax interfered with the audiences. The same observation applied to the kinemas. It was only fair to say that the proprietors of both theatres and kinemas would be only too glad if they could put forward better productions. They had their difficulties, as the Treasury had.

There was no ground for criticism of a tax of this kind, in view of the exemptions applying to the low-priced seats. The people were quite willing to pay the extra tax, and he was glad there had been no interference with their entertainment.

He hoped the country would continue to enjoy this form of relaxation, for there was no reason why we should live in a state of gloom during the war. We should not help the war effort by doing that, and he was glad to see that there were large audiences at theatres and kinemas, and that their size remained unaffected by the worst he had done. But he agreed to look into the differentiation between various kinds of entertainment enterprises in the matter of taxation, and to set up a committee to advise in the matter of suitable cases for exemption on the ground of educational value. He agreed that there was also need to examine the working of the tax to prevent abuse and evasion.

The clause was agreed to.

DARLINGTON DISCUSSES S.O.

NOTWITHSTANDING the executive powers of the Darlington Watch Committee, which has decided in favour of Sunday opening, already approved by the General Purposes Committee, there was a full dress debate on the subject at last week's council meeting.

The Mayor, on the advice of the Town Clerk, would not allow a vote to be taken. It was reported that ten kinemas had agreed to pay a total of £600 a year to charities in the following proportions:—

Court, Majestic and Regal, £90 each; Alhambra, Arcade, Empire and Regent, £60 each; and Central, Plaza and Scala, £30 each. Five per cent. of this money is to be allocated to the Cinematograph Fund and the remaining 95 per cent. to such charities as the Watch Committee may determine. Coun. G. Dougill pointed out that two kinemas in the town during the last two years had probably raised about £2,000 for charities through Sunday concerts. The proposal was that the kinemas should be opened from 4 p.m. to 9.30 p.m. on Sundays.

Ald. Hardwicke declared that the real motive behind Sunday opening was the desire of the kinema proprietors to commercialise Sunday.

Ald. Hinks said that the kinema people had told him that they could not possibly carry out the condition that no one employed on the six previous days should be employed on the Sunday.

The Town Clerk replied that it was a statutory condition and it would be the duty of the Watch Committee to enforce it.

MUSIC ONLY ON SUNDAYS

St. Helen's Ruling

St. Helen's Justices have decided that all future applications under the provisions of the Sunday Entertainments Act, 1932, should, if granted, be for musical entertainments only, in accordance with the interpretation section of the Act.

A short time ago the Justices decided to construe the definition of the term "musical entertainments" as permitting the giving of recitations; that decision is now amended.

Responsibility for complying with the terms of the Sunday Entertainments Act will rest on the organisers.

GLASGOW CHARITY RECORDS

Another £8,000 Raised

It is claimed that no city in the kingdom equals Glasgow in the amounts collected for various charities through the city kinemas. Already from this year's Cinema Sundays £8,902 was raised, and this was divided between the Lord Provost's Relief Fund, the City Hospitals, and the Scottish Cinema Trade Benevolent Fund.

From a further series of shows run on Sundays in aid of the Glasgow Central War Relief Fund, the magnificent total of £8,884 11s. 3d. has been raised, and a cheque for this will be handed to the Lord Provost one of these odd days.

To help on the Glasgow "Wings for Victory" effort, the Scottish C.T.B.F. invested £5,000 from their funds last week.

Cinema Club Luncheon

Members are reminded that the June luncheon, the closing function of the season, is on Friday first in the Picture House Café, Sauchiehall Street, at one o'clock. As is usual, this will be Ladies' Day, and the Ladies' Committee can be depended upon to provide something interesting for this day. It is hoped that several big screen names appearing in the city will be at the luncheon.

Opportunity will also be taken of honouring Past-President Herbert J. Green for his valuable services to the club last year.

I. of W. S.O.

Sunday opening has now been extended to the Ventnor Urban area and the parishes of Freshwater and Totland, and the Isle of Wight County Council reports that the charity contributions for the period ending March 31, 1944, will be: Rex, Ventnor, £12 10s.; Gaiety, Ventnor, £6 10s.; and Regent, Freshwater, £9 10s.

P. DOUGLAS REEVES PLANS CIRCUIT

From Operator to Proprietor

A former London kinema projectionist, P. Douglas Reeves, is building up a small circuit in the Midlands. For some time past he has been operating the Picture Playhouse, Knowle, Warwickshire, the freehold of which he purchased recently, and the Imperial, Studley, is now contemplating the acquisition of another four halls.

P. D. REEVES

Although Douglas Reeves began in the projection box of the Kingsland Palace, within a year he was placed in charge of the theatre and also the Star, Kingsland Road. After serving with the Streatley House Circuit, Jury's Imperial Pictures and the D. Ager Circuit, he joined the R.F.C. After the war he joined Tom Richards at the Cambridge Music Hall in East London and later held positions at Maidstone and on the Rundel Circuit at Folkestone and Margate before transferring to the Midlands, where he became general manager of the Kingsway and the Victoria, Newmarket. Mr. Reeves joined Oscar Deutsch when he opened the first Odeon at Perry Bar, Birmingham, and subsequently took over the general management of the Warwick and Broadway kinemas, Birmingham, which he carried on until he decided to start on his own account. Mr. Reeves is a keen showman, and his name has figured frequently in the KINE.

Sunday Co-operation in Bristol

Half-hour services which are being held on Sunday evenings at the famous church of St. Mary Redcliffe, Bristol, chiefly for members of the Forces, have been timed to fit in with the finish of performances at the central kinemas in order that people can attend both kinema and church.

The services start at 8.15 p.m., which permits attendance at a kinema performance before the service starts. Managements of the central houses, which finish at 8 p.m. on Sundays, are co-operating, and at least one house is showing a slide on Sundays announcing the church service.

The Critics for "HE

"First-class British picture made with humour and restraint."

Norah Alexander,
Sunday Pictorial

"Anthony Asquith's direction and the nervous exciting performance by John Mills are models to Hollywood of the way these things should be done."

C. A. Lejeune,
The Observer and B.B.C.

"It is a fine job and will, in my opinion, greatly entertain the customer."

Ernest Betts, Sunday Express

"An amusing and fast-moving thrilling yarn . . . a really brilliant performance by John Mills."

Campbell Dixon,
Daily Telegraph

"The film has a fine human realistic quality . . ."

Moore Raymond,
Sunday Graphic

"The screen surprise of the year . . . John Mills acts with a restraint and intensity that immediately stamp him forever a front ranking star."

Ewart Hodgson,
News of the World

"Submarine film that puts Hollywood in the shade."

Paul Trench, Evening Standard

"Very thrillin
realistic . . ."

"John Mills'
fine performan

"Stands out
best film o
Kay C

"First-class
technical dir
stuff . . ."

Produced by EDWARD BLACK

Directed by A

...ut the Bunting"
...T DAWN"

"Grand popular entertainment."
Daily Film Renter

"A worthy successor to 'In Which We Serve,' . . . a grand film."
A. E. Wilson, The Star

"Unquestionable box-office winner for all halls."
The Cinema

"Eric Portman and John Mills, in 'We Dive at Dawn,' are two of the best film actors any nation has."
Elspeth Grant, Daily Sketch

"Co-operation of the Royal Navy has produced some magnificient material . . . the comedy of men ashore, their private feuds and love affairs."
Ernest Betts, Daily Express

"'We Dive At Dawn' is blood-brother to 'In Which We Serve' . . . this a magnificent film . . . I recommend it with almost immodest enthusiasm."
Anthony Gibbs, Sunday Chronicle

"The suspense as the submarine noses its way through the Kiel Canal, the minefields and the Baltic has you sitting on the edge of your seat."
Harris Deans, Sunday Dispatch

...SOUTH · MAURICE OSTRER in Charge of Production
GAINSBOROUGH Picture

GFD

BETTER TREND IN KINEMA ISSUES

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	15/9	+ 1/-
,, 6% Pref.	24/6	+ -/3
A.P.P.H. Ord.	20/4½	— -/4½
Brit. & Dom. Films £1 ..	3/7½	—
Brit. Lion 7½% Pref. 10/-	11/9	+ -/3
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	6/3	+ -/6
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	15/3	—
,, "A" Ord.	7/3	— -/4½
,, 5½% 1st Pref. ..	20/3	—
,, 4½% New Debs. ..	£101½	—15/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	—
Mde. Tussaud 1/- Def. ..	1/5½	— -/0¾
,, £1 Prefd. Ord. ..	14/6	+ -/3
Moss Empires £1 Ord. ..	34/3	+ -/6
,, £1 Cum. Pref. ..	20/9	—
Odeon 5/- Ord.	16/10½	+ -/1½
,, 6% Pref.	21/6	—
,, 5% Debs.	£102½	+10/-
P.C.T. 10% Cum. Pref. ..	34/-	—
,, Cum. "A" Pref. £1	28/6	—
,, Cum. "B" Pref. £1	27/6	—
,, Const. 7% Pref. ..	26/-	+ -/6
Scophony Ord.	3/1¾	— -/0¼
Sound City (Films) 6% Pref.	7/0¾	—
Stoll Th. Corp.	10/9	— -/1½
Twentieth Cent. Ord. ..	1/3¾	—
,, 6% Pref.	3/3	— -/3¾
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	20/3	+ -/4½
,, 2nd Pref.	18/9	—

£1 shares unless otherwise stated.

Mr. Roy, who has been for some time at Shettleston, has been appointed manager of the Rio, Rutherglen, to take Mr. Glenroy's place, who is off on extended sick leave. Already Mr. Roy is closely identifying himself with the activities of his new district. In the recent "Wings for Victory" week he collaborated with the committee in the Model Aircraft Competition, and at an interval in the performance last Friday evening, Flight Lieut. Baker, Commander of the local A.T.C., presented National Savings Certificates to five of Mr. Roy's patrons who had won prizes in the competition.

Although not yet 19, **Trevor C. Daniels,** son of Arthur Daniels, secretary of the Portsmouth and Sussex branches of the C.E.A., has passed the intermediate examination of the Chartered Surveyors' Institute. He was specially permitted to sit pre-entry to the Army, and has since joined the Royal Engineers. He was articled to Richard Austin and Wyatt, of Fareham.

Sequel to Government Talks

***A** SLIGHTLY better tendency developed in the kinema market during the past week. Fresh interest was aroused owing to the important negotiations which are believed to be taking place at the Board of Trade about the future of the Industry.*

Outstanding were A.B.P.C. 5s. ordinary, which rose 1s. to 15s. 9d. Cinema Television 6d. deferred were also strong with a rise of 6d. to 6s. 3d., while Moss Empire £1 ordinary at 34s. 3d. were also 6d. higher. P.C.T. Construction 7 per cent. pref. at 25s. gained a similar amount.

Following the passing of the resolutions at the special meetings agreeing to the terms of transfer, Provincial Cinematograph Theatres 7½ per cent. preferred ordinary shares have now disappeared from the quotation and their place now taken by the new 10 per cent. cumulative preference shares, which were quoted at approximately the same figure as the old shares, namely 34s.

Declines took place in one or two instances, notably in A.P.P.H. ordinary, which lost 4½d. at 20s. 4½d., and Gaumont British "A" ordinary which fell a similar amount to 7s. 3d. Twentieth Century 6 per cent. pref., which had been firm lately, reacted slightly to 3s. 3d., a decline of 3¾d.

John Slatter, recognised "Showman," has concluded his connection with Odeon and is, at the moment, taking a breather at his Rustington home. His varied stunts to keep Bognor Odeon well in the public eye have often been chronicled and picturised in our Showmanship columns. His services should speedily be snapped up in these times of need for alert and up-to-date managers, and we anticipate an early return to duty.

Brian Donlevy and Anna Lee in HANGMEN ALSO DIE (U.A.) which opened a run at the Tivoli on Monday

Earl St. John gives a "pep" talk to managers of the Odeon circuit London Control at their conference last week. He is supported by E. McQuaid (Children's Clubs), John Jarratt (Key Theatre Adviser), John Dennett (Publicity manager), Dick Hamer (Booking manager), John H. Davis and F. Stanley Bates (Joint managing directors) and S. H. Parsons (London Theatre Controller)

Company Notes and News

NEW PRIVATE COMPANIES

P. and C. Film Productions, Ltd.—Registered May 19. Capital, £100 in 100 shares of £1 each. Film producers. Mrs. Lily Zerman, 28, Carlton Hill, N.W.8; Michael C. Chorlton, 26, Rowland House, Rowland Gardens, S.W.7. Secretary: Nina Margo. Solicitors: Hanchett, Copley and Hails, 59, Burnt Oak Broadway, Edgware. Registered office: 4, Golden Square, W.1.

Hawthorn Cinemas, Ltd.—Registered May 25. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are: Jesse W. Andrews, The Circle, Southdown, Bath; Jack Harland, The Arches, Maidenhead Court, Maidenhead; Harold L. Smith, Sunnyside, Pinhoe, Devon. Solicitors: Titley, Long and Co., 4, North Parade, Bath. Registered office: 4, The Circle, Southdown, Bath.

Pat Collins (Walsall), Ltd.—Registered May 28. Capital, £100 in 100 shares of £1 each. Proprietors of fun fairs, kinemas. The directors are: Patrick Collins and Mrs. Clara Collins, both of Lime Tree House, Bloxwich, Staffs. Solicitors: Nicklin and Cotterell, Walsall. Registered office: Amusement Depot, High Street, Bloxwich, Staffs.

Rainbow Productions, Ltd.—Registered May 17. Capital, £1,000 in £1 shares. Film producers, etc. Solicitors: A. M. Oppenheimer, S.W.7.

George Picture House (Largs), Ltd.—Registered in Edinburgh May 22. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. The directors are: George Palmer, kinema proprietor, and Janet Currie, kinema manageress, both of 26, Crowwood Road, Calderbank, Airdrie; John Robertson, kinema director, and Mrs. Robertson, both of Kenmore, Greenhill, Largs.

McNally Cinemas, Ltd.—Registered in Dublin May 26. Capital, £10,000 in 10,000 shares of £1 each. Renters, kinema proprietors, etc. The directors are: Walter McNally, kinema and restaurant proprietor, and Hubert McNally, kinema manager, both of Addison Lodge, Botannic Road, Glasnevin, Dublin.

Excel Cinema Co., Ltd.—Registered in Dublin May 25. Capital, £4,000 in £1 shares. Kinema proprietors, etc. The subscribers (each with one share) are: Joseph McDonald, Bailieborough, Co. Cavan, baker; Patrick J. Finegan, merchant; James Dockery, merchant; Richard Murray, Henry Street, Bailieborough, Co. Cavan, civil servant; Daniel O'Reilly, Bailieborough, Co. Cavan, merchant; Chris. Rhatigan, bank official; Josephine Clarke, incorporated accountant.

MORTGAGES AND CHARGES

Odeon Theatres, Ltd., 49, Park Lane, W.1.—Mortgage dated July 20, 1934, and further charges dated April 12, 1935, and April 26, 1937, charged on freehold premises known as Capitol Cinema, Forest Hill Road, S.E.; and 17, Abbott Road, Kingsland; and leasehold premises known as Ambassador Cinema, Stoke Newington Road, N.; Amherst Picture Theatre, Hackney; Kingsland Empire, Kingsland; Astoria Theatre, Woking; Plaza Cinema, Woking; and Tredegar Hall, Stow Hill, Newport, Mon. (being properties acquired by the company on May 10, 1943). Amounts owing: £33,753 1s. 4d., £2,700 12s. and £5,952 respectively. Registered pursuant to Section 81 of the Companies Act, 1929. Mortgagees: Halifax Building Society.

Odeon Properties, Ltd.—Mortgage date May 12, 1943, supplemental to £3,500,000 first debenture dated August 25, 1942, and mortgage dated May 18, 1943, to Odeon Theatres, Ltd., supplemental to £1,000,000 second debenture dated August 25, 1942, charged on property in Lewes. Holders: Branch Nominees, Ltd.

Atkinson and Rees, Ltd., kinema proprietors, Bristol, 1.—(a) Mortgage dated 1935 on Regent Picture House, and (b) mortgage dated 1938 on Kingsway Cinema, both in Kingswood, Bristol, being properties acquired by the company on May 15, 1943. Amounts owing: (a) £2,264 5s. 7d., and (b) £4,476 14s. 11d. Holders: Trustees of District Investment Fund of A.O.F. Bristol United District.

Langham Cinemas, Ltd., Post Office Chambers, Ellesmere Port, Wirral.—Mortgage on Empire Cinema, Long Eaton (freehold), to secure all moneys due to Midland Bank, Ltd.

SATISFACTIONS

Two Cities Films, Ltd., 45, Bedford Court Mansions, W.C.1.—Satisfaction in full on April 28, 1943, of mortgage dated January 11, 1943, and registered January 23, 1943, securing £100,000.

Byrom Picture Houses, Ltd., 1-3, Stanley Street, Liverpool.—Satisfaction to the extent of £7,000 on May 14, 1943, of debentures authorised December 29, 1938, and registered January 2, 1939.

A. M. Lilley, late of the R.A.F., who is the new manager of the Clifton Cinema, York, compered a charity concert in the kinema, at which Joyce Yorke, a local girl, was the star singer.

Roger Livesey and David Hutcheson in scene from THE LIFE AND DEATH OF COLONEL BLIMP (G.F.D.), the Archers' Technicolor production which opens at the Odeon to-morrow (Thursday) at 7 p.m.

SALFORD TO PAY £2,300 FOR S.O.

Charity Controversy Settlement

SALFORD Watch Committee having reaffirmed its report and settlement with local exhibitors as to the terms of the charitable contribution from the Sunday opening of kinemas, this matter passed through the City Council on June 2 without the controversy which had been threatened.

One councillor had threatened to put forward a demand for free admission for members of H.M. Forces and for an increased charity contribution. This resulted in certain enquiries being made in kinema Trade circles. Exhibitors pointed out that to call upon them to provide free entertainment was illogical and discriminatory.

"The argument was quite untenable," said one Salford exhibitor. "I pointed out that if soldiers, sailors and airmen and others were admitted free there would be loss of revenue which would render it impossible to pay charity contribution. In fact, there might easily be a loss to the theatre owners, who would then not be in a position to open."

Accounts Proviso Waived

According to the report submitted to the City Council, the Watch Committee will accept from licensees £2,300 per annum in lieu of the payments fixed by the Council in November, 1941. At that time exhibitors were put under the obligation to produce to the city treasurer "accounts adequate to show receipts and expenses." Six months ago the city treasurer had an interview with representative exhibitors and told them he would recommend the Watch Committee to accept certified statements of net takings to December 31, 1942, in lieu of accounts.

Apportionment

Salford charitable contribution of £2,300 per annum is equivalent to 6¼ per cent. of net takings and is calculated on the same basis as the Manchester payment. The Watch Committee found there were difficulties in apportioning expenditure common to Sunday opening and to week-day opening. This sum of £2,300 is divided amongst 20 kinemas. Three halls will pay 7s. 6d. for each Sunday opening; two 10s.; one £1; two £1 5s.; three £1 10s.; four £2 10s.; one £3; one £3 10s.; one £4; one £6 10s.; and one £8.

POST-WAR FOOD PLANS IN FILM

"World of Plenty" at U.S. Conference

The Ministry of Information film, "World of Plenty," which discusses post-war food plans, has just been shown to the delegates and Press attending the World Food Conference at Hot Springs, Virginia.

Three hundred delegates and Press received it with prolonged applause, and requests were immediately received for copies of the film from the Chinese, Egyptian, Indian and American official delegates.

It so happens that the film summarises, and sets forth pictorially, some of the most important conclusions arrived at during the past few days at the conference.

Lord Woolton, Sir John Orr, Lord Horder, Sir John Russell and other authorities on the subject are seen in this film, whilst speeches from Mr. Roosevelt and Vice-President Henry Wallace are included. This film opened a pre-release run at the Rialto, Coventry Street, on Monday.

"Old enough to know better than act in this idiotic fashion." This was the comment of the Mayor of Preston, on May 31, to Clifford Ball (17), Spencer Street, who was fined 20s. for damaging a seat at the Cosy Cinema by cutting it with a knife. He had to pay 20s. damage, £1 1s. fee and 5s. costs.

STUDIO PRIORITIES CAUSE PRODUCERS' CLASH

B.F.P.A. Sidestep Issue Raised by Michael Balcon

ALTHOUGH the subject of studio priorities to members who had carried on throughout the war was well aired at last week's meeting of the British Producers' Association no decision was reached, the President, J. Arthur Rank, stating that any member could reopen the matter at a subsequent meeting. The discussion was characterised by a clash between Michael Balcon and Sir Alexander Korda.

The plea by Michael Balcon that film producers who had continuously produced films through difficult years should have a priority in studio space and material against newcomers and those who had given up production for a time was warmly debated at the meeting of the British Film Producers' Association last week.

Sir Alexander Korda, who has recently returned from America, interpreted Mr. Balcon's letter—which was summarised in last week's KINE.—as a personal attack on himself and replied vigorously to the letter as one of the "homing pigeons" referred to.

Michael Balcon disclaimed any personal reference in his plea, stating that he was only moved to write the letter because of the shortage of material and space.

Space Limitation

Called upon by the Chairman, J. A. Rank, to introduce his letter Mr. Balcon said that the studio space available would only allow a certain number of films to be produced, estimated as low as forty and as high as fifty.

He thought steps should be taken to see that those companies which had been making films should have priority in space and material in order to avoid a mass scramble in which some companies would suffer. The available space and material should be dealt with on a planned basis.

Sir Alexander Korda, who referred to himself with irony as a frequent homing pigeon, thought Mr. Balcon should have had the courage to name the people at which his letter was aimed.

Not the Association's Business

It was not the business of the Association to say who should make pictures and how they should be made. Mr. Balcon's method was that of the White Queen in "Alice in Wonderland," who would say "Off with his head."

Even if priorities could be established on the physical side of film making—electricity, buildings and materials—there was the more important factor, that of craftsmen and artists to be considered. Would they have to determine in what order they would work and for whom. Englishmen were not ready to be dealt with in such a radical manner.

Mr. Balcon's letter implied a censure on people whose motives he did not know. Many had gone to Hollywood and done good work. The Association had no right to judge these people.

As to the introduction of American technicians, Sir Alexander said he had no intention of doing so.

F. Del Giudice voiced a tribute to Sir Alexander Korda, saying he would prefer the term carrier pigeon to homing pigeon, and he welcomed carrier pigeons of Sir Alexander's type. He pleaded for better mutual understanding.

The Wrong Note

Major R. P. Baker, who is a colleague of Mr. Balcon's, expressed great regret that the discussion had taken on a personal note which was not intended. Mr. Balcon had advocated the placing of the physical resources of the producing industry on a right basis. Unless something was done there was a likelihood of someone getting pushed out somewhere.

Major Baker went on to controvert statements made by Sir Alexander regarding Mr. Balcon's opinions expressed in conversation. He (Major Baker) was present, and felt Sir Alexander's memory had played him false.

He would remind members of the Association that this matter of the limited resources of film producers was no new idea of Mr. Balcon's. He had in the past strongly advocated the pooling of material so as to make it more widely available.

Labour Difficulties

It was left to George Parish to bring the meeting firmly to the main idea of the letter.

"I did not read into the letter," he said, "what Sir Alexander has read into it, that it is a personal letter rather than a general letter."

Mr. Parish, who is chairman of the Labour Sub-Committee, dealt next with the question of labour in the studios, recalling that as the result of certain efforts put forward a certain minimum number of technicians had been agreed between the Association and the Ministry. This minimum had become more like the maximum which would be allowed to function under war conditions.

Efforts had been put forward to secure concessions from the Government, but producers had been subject to limitations, and if producers re-entered the producing field there would still be the limitation of labour and technical skill. Therefore, the time would come when, through shortage of labour and material, they would be competing against each other for the services of individuals and the situation would become difficult if not fantastic, and grave injury result to the Industry.

At the close of Mr. Parish's speech Mr. Rank said nothing had been brought out in the discussion which gave power to allocate materials or personnel. It was possible for any member to raise any matter at a subsequent meeting.

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Beg to announce that they have acquired the re-issue rights of

The London Film Production

CATHERINE THE GREAT

With Douglas Fairbanks, Jnr., Elizabeth Bergner, Flora Robson and full supporting star cast

This production has the approval of the M.O.I. and U.S.S.R. for general distribution

●

The London Film Production

THE MAN WHO COULD WORK MIRACLES

With Roland Young, Ralph Richardson, Ernest Thesiger & Joan Gardner

Preview: THURSDAY, JUNE 17 Gaumont British Theatre, Film House, Wardour St., at 2.30 p.m.

●

Watch for further announcement of the following

G.F.D. Universal Productions

THE WESTLAND CASE
Preston Foster and Carol Hughes

THE BLACK DOLL
Donald Woods, Nan Grey, Edgar Kennedy

THE CASE OF THE MISSING BLONDE
Preston Foster, Patricia Ellis

DANGER ON THE AIR
Donald Woods, Nan Grey

Also

MR. STRINGFELLOW SAYS, NO!
Neil Hamilton, Claude Dampier, Franklin Dyall

SUCH IS LIFE
Gene Gerrard, Jean Colin Claude Dampier

LADD'S LAST FILM FOR THE DURATION

Details of "China"

ONE of Paramount's biggest pictures of the year, and Alan Ladd's last subject for the duration, is to be screened here in the near future. This is "China," an epic of the Far East, an intensely dramatic story unfolded against a momentous background of heroism, romance and high adventure.

The picture co-stars for the first time Loretta Young and Alan Ladd. For Miss Young, "China" is her first production under her new Hollywood contract. For Ladd, who has established himself in some 12 months as the screen's most sensational discovery in years, and who is now in the U.S. Army, this picture provides him with fresh dramatic opportunities, and he is said to emerge in full stature as a dramatic star of the first magnitude. He sheds his powerful killer and racketeer portrayals for a hero's mantle. Although still a "tough guy," Alan Ladd demonstrates his capacity for romantic appeal in playing his initial full-fledged love scenes with Loretta Young.

Big Chinese Cast

Loretta Young, Alan Ladd and William Bendix constitute the only three Occidental characters among the principals of the picture. John Farrow, who directed "Wake Island," acted in a similar capacity on this new subject. He and Associate Producer Richard Blumenthal utilised one of the most impressive casts of Chinese players ever assembled.

Authentic Settings

Exterior scenes for "China" were filmed on four locations in the Los Angeles area, which provided the authentic looking Chinese backgrounds which do much to enhance the scenic values of the film. The company moved to the famous Chinese street set built originally for "The Good Earth," for certain spectacular scenes. In this action-packed sequence John Farrow used 408 Chinese extras.

Two of the most unusual sets seen on a Hollywood film lot were constructed on Paramount sound stages for "China." The temple courtyard set on Stage 8 covered 16,000 square feet and was a reproduction of an ancient Chinese mountain shrine. The river set for the picture was built on the studio's huge tank stage. A towering, rocky riverbank was constructed of plastic materials and old lumber along the edge of the marine tank.

"China's" Music

The screenplay of "China" was written by Frank Butler, the musical score was written by Victor Young, composer and orchestra leader, who has incorporated into the arrangement selections from classical music, folk melodies and modern songs of China.

Details of the presentation will be announced very soon.

Patrons of the Regent, Weston-super-Mare, have sent no fewer than 3,500 garments to the G.-B. Woollies for the Navy Scheme, and top the list of all G.-B. theatres for the number of garments sent in.

Loretta Young and Alan Ladd in a scene from CHINA, forthcoming Paramount picture

EXHIBITOR'S TICKET OFFENCE

Woman Owner Fined

At Cushendall, Mrs. Elizabeth Wann, kinema proprietor, of Cushendall, was summoned for having issued admission tickets without having affixed the appropriate Entertainment Tax stamp, for failing to cancel the stamps by retaining one half of the ticket and giving the other half to the patron, and for issuing 7d. admission tickets for 9d.

For the defendant, who pleaded guilty to a technical offence, it was explained that Mrs. Wann was ill when the offence was committed, and the girl selling the tickets thought she would make it right with the authorities when she was better. It was impossible to get Entertainment Tax stamps in Cushendall and often defendant was handicapped by being unable to get a supply in time. On a previous occasion she notified the authorities that she was selling tickets and had sent on the amount of the tax. Regarding selling tickets at their wrong price, it was often impossible to obtain tickets bearing the right denomination.

The magistrate convicted on the first count and imposed a fine of £50 with a recommendation that it be reduced to £10. The other cases were withdrawn.

A "BIBLE FILM" COMPANY

Welsh Move

The views of all denominations and churches in Wales is being sought on a proposal to establish a Welsh Religious Film Company, to be governed by the representatives of the Church. The project is sponsored by the Criccieth Evangelical Council, the purposes of the proposed company being to produce stories of the Bible.

The proposal is rapidly gaining favour among religious bodies in North Wales.

The Rev. Stanley Owen (Criccieth) said it was essential to introduce modern methods of bringing the Bible to the people, and if the Bible was dramatised it would make a strong appeal. He did not, however, advocate that religious film shows should take the place of preaching.

At Pwllheli, John Hughes (London) said that sermons on the radio had been a great blessing to thousands, and the filming of Bible stories would likewise be universally welcomed by the people. All the religious organisations referred to have passed resolutions wholeheartedly supporting the scheme.

A Pattern for Foreign States

DUNDALK ... RESOLUTION

DUNDALK in ... Eire, with a ... 14,000 aspires to ... censorship resolut... among all foreign ... cently it demanded ... censorship, and the ... greater restriction ... mission of children.

The matter was ag... raised ... Dundalk Town Coun... where ... O'Dubhda asked whet... there ha... been any reply to the ... ouncil's r... solution regarding c... orship an... restriction of the sh... ing of pi... tures to children.

The fact that most ... the oth... local authorities in ... Eire ha... adopted the Dundalk ... resolutio... should carry some weight wi... the Government, he declared.

The Town Clerk: We can ... nothing more, anyway, except sen... it to the foreign consulates an... have it translated and circulate... to other countries.

Mr. O'Dubhda: They may ha... it sent to Hollywood for approva... There have been many complaint... of lack of civic spirit amongst chi... dren and the unrestricted sho... ing of pictures is responsible f... most of it.

ELLESMERE PORT IN FAVOUR OF S.O.

By a vote of 14 to 9, Ellesmere Po... Council has decided to submit a dra... Order to the Home Secretary approvi... the Sunday opening of kinemas in t... urban district.

There was vigorous opposition wh... the proposal was considered, sever... members expressing the view tha... "vested interests were behind the ide... of a request from the military author... ties for the Order," and that there w... a danger of its becoming the thin en... of the wedge to "commercialise t... Sabbath."

Coun. J. Groome said he felt th... "agent of the devil" was behind it, an... he was afraid the council would hav... no control over the type of film to ... shown.

The Vicar of Ellesmere Port (Cou... E. B. M. Southwell) supported Sunda... opening on condition that the kinem... did not open until 8.30 p.m., as he fe... that the right type of film could do ... certain amount of good.

"I am in favour of the Sunda... kinema as a war time measure only... and I hope the licensing authoritie... will impose certain conditions wi... regard to the films to be shown," h... said.

The Vicar, however, abstained fro... voting on being told by the chairma... that no guarantee could be given abo... the hours of opening, although the... could press for certain conditions whe... the applications were before th... Licensing Bench.

WREXHAM S.O.

The Wrexham (North ... Wales) Tow... Council has granted Sun... openin... licences to the Odeon, Hippodrom... Empire and Glynn kinem... Wrexham... to give film performances ... 7.30 p.m... to 9.45 p.m., subject to certain cond... tions as to contributions ... charity, et... The original application ... the foo... kinemas was for permis... to ope... from 5.30 p.m. to 10 p.m. allow tw... separate performances to ... shown.

LESLIE HOWARD

A Great

AND

Inspired Artiste

AND

BELOVED PERSONALITY

TWO CITIES FILMS

DENHAM STUDIOS

CC

EIGHT TECHNICOLOR FILMS FROM 20th-FOX

Five Spectacular Musicals and Three Romantic Dramas

THAT the steady flow from 20th Century-Fox of lavish, ambitious productions of ever-mounting quality is not diminishing is evidenced by the fact that no fewer than eight spectacular Technicolor productions are, at the moment, either actually completed, in the process of being edited, or now before the cameras. Five of these are elaborate, spectacular musicals; the other three include romance, drama and thrilling topical adventure; all of them represent powerfully brilliant entertainment of the highest order, it is claimed by studio executives.

A picture which is currently sweeping the American box-offices is Alice Faye's first film for over a year, "Hello, Frisco, Hello," recently announced for screening in this country. The superlative entertainment values of this lavish musical are proved by the fact that it is running far ahead of anything the company has released since "Alexander's Ragtime Band." Co-starred with Miss Faye are John Payne, Jack Oakie and Lynn Bari with Laird Cregar, June Havoc and Ward Bond heading a huge supporting cast.

Designed to draw every class of movie fan, this film marks the third time in Alice Faye's career that she has had a vehicle in which she could bring back the big song hits of the past generation; she also sings two new lyrics written by Mack Gordon and Harry Warren. The singing and dancing have been staged against a spectacular background which not only evoke nostalgic memories, but also guarantee box-office appeal to the moderns.

Submarine Warfare

A picture that combines romance, humour and thrills in a story is promised in "Crash Dive," which is another picture already smashing U.S. records. Filmed against authentic backgrounds, "Crash Dive" stars Tyrone Power in his last rôle for the duration, as a dashing young naval officer, playing opposite Anne Baxter. Fighting scenes, grim and realistic, show what submarine warfare really is, and provide a succession of thrills that have rarely been equalled on the screen.

Roddy McDowall in Colour

Roddy McDowall makes his first appearance in Technicolor for the company in "My Friend Flicka," a simple warmly human, down-to-earth story of a young boy and his great love for his horse, which has been unanimously rated by American pre-view critics as one of the finest escapist entertainments of the year.

Romance, excitement, thrills and poignant appeal are combined in the plot which is rich in compelling and emotional scenes unwinding against backgrounds of gorgeous natural beauty. Heading the cast with Roddy McDowall are Preston Foster and Rita Johnson, while other important rôles are played by James Bell, Jeff Corey and Diana Hale.

Two for Betty Grable

Loaded with comedy, romance, nostalgic and original songs and elaborately produced spectacle, Betty Grable's latest song and dance show, "Coney Island," is one of the company's more expensive undertakings. It tells a story of the famous playground in its early hectic days. George Montgomery and Cesar Romero co-starred, with Charles Winninger, Phil Silvers and Matt Briggs heading the support. There are many lilting tunes.

Betty's next musical is "Sweet Rosie O'Grady," with Robert Young as co-star. Adolphe Menjou, Reginald Gardiner, Virginia Grey and Sig Rumann head the supporting cast, and the film's entertaining story concerns a burlesque queen who, after conquering Broadway, takes the crowned heads of Europe by storm. Hilarious situations, gay romance, scintillating dialogue, lilting hit tunes, gorgeous girls and lavish spectacle are said to be ingredients of this musical romance.

Lubitsch Production

Showmen always anticipate something out of the ordinary from Lubitsch, and that is precisely what they will get in his first production for the company, "Heaven Can Wait," based on Laszlo Bus-Fekete's play, "Birthday."

The story of a man's life is told by depicting his successive birthdays. This intriguing romance which has as one of its highlights a sequence in which the Ziegfeld Follies furnish the background was more than a year in preparation. This ambitious undertaking features a cast of big marquee names headed by Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main, Laird Cregar, Spring Byington and Allyn Joslyn.

Sonja Henie in Colour

Filmgoers of all ages will eagerly look forward to seeing the popular star, Sonja Henie, for the first time in her entrancing natural colouring in "Winter Time," her latest musical, in which the supporting cast is headed by Jack Oakie, Cesar Romero, Carole Landis, Woody Herman and his Band and Cornel Wilde. Spectacular skating numbers dazzle the eye, gay lilting tunes titillate the ear, delightful romance and comedy satisfy the senses in a combination which should provide showmen with a production that surpasses all her previous hits.

Faye-Miranda Team

Alice Faye and Carmen Miranda, that alluring box-office bombshell, are teamed for the third time in "The Girls He Left Behind Him," another large-scale musical.

Charlotte Greenwood's and Edward Everett Horton's inclusion in the cast would indicate that the film will be rich in laugh-provoking antics, while Benny Goodman and his Band should assure lovers of swing yet another tremendous musical winner.

In Preparation

Being prepared now for the Technicolor cameras is "Torpedo Squadron 8," a true-life adventure for which Reginald Gardiner is already cast. Henry Hathaway will direct. Four others scheduled to be made in Technicolor are "Bird of Paradise," "Greenwich Village," "Mexico City" and "New Orleans."

Lynn Bari, Jcck Oakie, Alice Faye and John Payne in HEL , FRISCO, HELLO (20th-Fox)

British Lion Star's Growing Fan Club

ROY ROGERS LEAGUE

Latest addition to the Roy Rogers Friendship Leagues, which have recently been springing up throughout the countryside, is Gloucester.

The Gloucester Roy Rogers Club started in an ambitious way, and the keenness of its large membership of followers of the "King of Cowboys" is evidenced by the lively discussion of their favourite star which they provoke in Gloucester's local Press.

The prevalence of these Roy Rogers clubs up and down the country; the volume of their membership; the startling rate at which new clubs are being formed; the diversity of types which they comprise; and the vigorous partisanship of their members; these are plain indications of a great reawakening of interest in the vastly improved type of Western film, of which Rogers' pictures are almost exclusively representative.

Advance reports speak so highly of forthcoming Rogers specials, "Heart of the Golden West," "Idaho" and "King of the Cowboys," that it is probable that these pictures may add sufficient impetus to the Roy Rogers friendship movement to effect a link-up of individual units in one organisation.

Bigger Budgets

Encouraged by the unprecedented public reaction to Roy Rogers' recent pictures, culminating in the receipt of top-grosses from 11,750 "Idaho" playdates, Republic decided, at a recent sales convention, to increase the shooting budget on all future Rogers pictures to a minimum of $350,000.

A full report of the convention, which has just reached Sam Smith, managing director of British Lion, indicates that at the same time $200,000 was allocated for national advertising of Rogers' new product, with an additional $100,000 to be spent on advertising in cities where the star's specials are booked.

Musical Winners

British Lion have been getting some longshots home lately in the way of musical winners. Surprise smash-hit in America—top of the popularity lists for nearly four months—is "I've Heard That Song Before," from Republic's sleeper, "Youth on Parade." The tune sold more copies and received more plugs than any rival for a period equalled recently by "White Christmas," and has put the big box-office stamp on the film.

A tune from "Hit Parade of 19 that gives every indication of repeating this feat is "Change of Heart," w has been climbing up the lists, h over hand, ever since its first appearance. The publishers in this country anticipating a big clean-up on this "The Harlem Sandman" is ano number from this picture that caught the dance fans on their toes.

"Better Not Roll Those Blue Eyes" and "A Guy Like I" are a of dead-heat favourites from "Joh Doughboy," and a leading dance b leader told me to-day that these should take the partisans by sto Altogether, quite a dominant cho quite a supertonic from British Lio

REGAL PREMIERE

For "Hit Parade of 1943"

A gala première has been arranged "Hit Parade of 1943," the hig praised Republic musical, and it anticipated that the Regal to-mor (Friday) night will be the scene London's gayest gatherin It has b booked for a fortnight's n.

John Carroll and Susa Hayward starred with Gail Patri Eve Ar and Melville Cooper.

Service Ap als for S.C

At the meeting of ffield (E Yorkshire) Urban Counci e chairm W. A. Wilson, referred criticism the subject of the ope of Sun kinemas.

He said that the Cou had receiv three letters, one from a up Capt another from a Squadron der, and third from an actin mmanda Each of them asked if t Council h any objection to them ng for opening of kinemas on ys.

The officers stated t f arran ments could be made f ng so sanction would earn the itude of ranks under their com

The Council replied t ey had objection, and Mr. Wil stated t those officers had the i ts of th men at heart and knew r needs.

New Films at a Glance

Title and Renter.	R.T. and Cert.	Stars.	Remarks.	Box-Office Angle.
...r Midnight ... ... (Columbia)—American.	64 min. (A)	Chester Morris, Richard Lane, Ann Savage.	... Spirited, actionful, romantic comedy crime melodrama, the latest Boston Blackie. Story incredible, but humour boisterous.	Reliable second. Safe for youngsters.
...rial Gunner ... ... (Paramount)—American.	75 min. (A)	Richard Arlen, Chester Morris, Lita Ward.	... Aerial adventure melodrama with authentic detail, but a weak story. Acting and staging adequate.	Reliable support for industrial audiences. Safe for youngsters.
...low the Bor...er ... (Pathe)—American.	57 min. (U)	Buck Jones, Tim McCoy, Raymond Hatton.	... Vigorous and colourful period outdoor ... comedy melodrama, the latest of the popular Rough Rider series. Story good.	Attractive Western. Very good for the family and youngsters.
...k Tower, The ... (Warner)—British.	90 min. (A)	Ben Lyon, ... Anne Crawford, David Farrar.	... Triangle melodrama with a circus background, turning on the machinations of a sinister mesmerist. Tale fantastic, but thrills realistic.	Very good popular booking. Nothing to harm youngsters.
...st Waltz, The ... (M-G-M)—American.	104 min. (U)	Luise Rainer, Fernand Gravet, Miliza Korjus.	... Spectacular romantic comedy musicale, originally reviewed in the KINE. November 24, 1938.	Box-office re-issue. Great for the family.
Hello, 'Frisco, Hello ... (20th Century-Fox)—American.	98 min. (U)	Alice Faye, ... John Payne, Jack Oakie.	... Glamorous, ear-tickling all-Technicolor romantic musicale, set in 'Frisco in the early 1900's. Story adequate, sentiment popular, and numbers tuneful.	Excellent general booking. Great for the family.
† Life and Death of Colonel Blimp, The (General F.D.)—British.	163 min. (U)	Roger Livesey, Deborah Kerr, Anton Walbrook.	... Glamorous emotionally stimulating fictional biography, covering the last four decades, built around Low's famous cartoon character. Script clever, acting brilliant and Technicolor photography superb.	Outstanding general booking Great for the family.
...n of Courage ... ... (Pathe)—American.	66 min. (A)	Barton MacLane, Charlotte Wynters, Lyle Talbot.	... Stoutly built gangster melodrama, complete with small child interest. Story holding, characterisation adequate and direction resourceful.	Reliable programmer. Hardly suitable for youngsters.
...ce for Three ... ... (Paramount)—American.	75 min. (U)	MacDonald Carey, Betty Rhodes, Marty May.	... Happy-go-lucky triangle comedy musicale, with a canteen background. Story slight but bright, cast versatile and numbers tuneful.	Acceptable light booking, particularly for the masses and family.
...ngest Profession ... (M-G-M)—American.	81 min. (U)	Virginia Weidler, Edward Arnold, John Carroll.	... Light-hearted movie fan comedy, with a slight story but big borrowed star values. Family appeal obvious.	Potential turn-up for the sticks. Very good for juveniles.

* A British Picture. † Technicolor.

REVIEWS FOR SHOWMEN

The Life and Death of Colonel Blimp

...eral F.D. British (U). In Technicolor. ...ected by Michael Powell and Emeric Press...ger. Featuring Roger Livesey, Deborah ...r and Anton Walbrook. 14,701 *feet. Release July* 26, 1943.

...LAMOROUS, breathtaking, emotionally ...stimulating and nostalgically enthralling ...tional biography, with a crowded and ...lourful cavalcade background covering the ...e four decades, effectively built ...und Low's famous cartoon character. ...The hero, a courageous, high-born, one-track ...minded, tremendously patriotic Boer War and ...st war veteran, brilliantly drawn by Roger ...ivesey, dominates the omnibus narrative in ...circumstances that are both a handsome ...tome and gentle reproof of the old-school-tie ...tradition. Anton Walbrook, equally well cast, ...even if less prominent, cleverly amplifies the ...critical point as the colonel's frank and ...understanding anti-Nazi friend, while ...Deborah Kerr displays great charm and exceptional versatility on the appealing and ...intriguing distaff side. ...Vivid and flawless supporting cameos, ...excellent atmosphere, and, above all, Technicolor, happily complete not only one of the ...biggest, but one of the most significant and ...entertaining pictures to come from a British ...for that matter, any studio. Outstanding ...general booking, the biggest box-office certainty of the century.

Story.—Clive Candy, a young Boer War ...C., goes to Berlin on his own initiative to ...help Kaunitz, a German anti-British propagandist. He traces him through Edith Hunter, an English governess, and, during a café brawl, knocks him unconscious. Candy is accused of insulting the German Army and is forced to fight a duel with Theo Kretschmar-Schuldroff, a Uhlan officer. They both finish up in hospital and become not only firm friends but rivals for Edith. Theo wins her.

During the 1914-18 war Candy rises to the rank of colonel and marries Barbara Wynne, a nurse who bears a striking resemblance to Edith. He also finds in the Allies' victory confirmation for his contention that in war as well as peace it pays to play the game. Theo then becomes a prisoner of war in England, but after refusing to see Candy relents and the two drink to the renewal of their friendship. Candy retires from the Service, but is called back when the present war breaks out. He acts as a radio commentator, but fails to keep pace with the times and is axed.

Theo, now a refugee from Nazi Germany, does his best to convince Candy that kid-glove methods are of no use against the Nazis. Candy takes some heed and throws all his energies in the newly-formed Home Guard, but later has to acknowledge that an old dog can't learn new tricks. Johnny, his M.T.C. driver, who, incidentally, also resembles Edith, lets a word slip concerning manœuvres to Lieut. Spud Wilson, her exuberant boy friend, and Candy has the mortification of being captured. He then accepts the inevitable in a true sportsman and gentleman tradition.

Acting.—Roger Livesey contributes a terrific performance as Blimp. He ages with conviction, brilliantly interprets the Blimp mind and evokes a tremendous amount of sympathy. Anton Walbrook is more restrained, but equally effective, as Theo, and Deborah Kerr is irresistibly feminine and incredibly versatile in the triple rôles of Edith, Barbara and Johnny. The paper shortage prohibits a detailed list of the stupendous, efficient and popular supporting cast.

Production.—The picture presents a kindly portrayal of Blimp and is all the more effective for suffering the good-natured, stout-hearted, tremendously patriotic and loyal fool gladly. He comes from the "do or die, not ask the reason why" school, and his supreme faith in his class and his country gives a powerful human slant to the exciting and intriguing tale. The first half is, perhaps, a trifle unhurried, but the time it takes to gather up the threads is more than justified by the glamour, point, scope and originality of the complete canvas. It contains a dozen themes in one and each generously subscribes to delightful and thrilling screen biography, a biography which is cunningly tinged with satire and gracefully framed in charming romance.

It also exudes patriotism and feminine appeal and makes an irresistible address to the inherent snobbery in us all. Space will not permit a catalogue of the highspots, but it will suffice to say that technically the film is the most impressive made in this country. Technicolor gives it the last word in British box-office achievement.

Points of Appeal. — Novel, intriguing, human, amusing and exciting story, resourceful and imaginative direction, brilliant characterisation, good dialogue, keen satirical and political points, irresistible feminine angle, clever title, Technicolor and big star values.

Continued on page 14

Continued from page 13

Salute for Three

Paramount. American (U). Directed by Ralph Murphy. Featuring MacDonald Carey, Betty Rhodes and Marty May. 6,774 *feet. Release June* 21, 1943.

HAPPY-GO-LUCKY triangle comedy musicale, revolving around a bustling canteen for Servicemen in Manhattan. It concerns a live-wire publicity agent who gets his attractive singer girl on to a big radio programme by linking her name with that of a young war hero, only to lose her in the end to his self-invited rival.

The slender story is stamped from a somewhat over-worked die, but the settings are both bright and novel. Betty Rhodes is a refreshing heroine, Cliff Edwards and Minna Gombell make a bright comedy team, and Lorraine and Rognan, clever eccentric dancers, all but steal the show. Its cheery face value should get it over with the family and the troops. Acceptable light booking, particularly for the industrial masses.

Story.—Jimmy Gates, a go-ahead Press agent, has Judy Ames, a talented and attractive singer, on his books, but finds it hard to get her a spot on a radio programme because she is unknown. Buzz MacAllister, a war hero, comes to town and is all the rage, and Jimmy believes that romance between Judy and Buzz would solve his problem. He engineers a meeting, and before long the two really fall in love, but after Judy gets her radio contract Buzz learns the true story of their meeting, and, thinking that he has been fooled, leaves her. Jimmy, now in khaki, is also in love with Judy, but as soon as he realises he is not in the running he brings the two together again.

Acting.—Betty Rhodes is a natural Judy and sings quite well. MacDonald Carey does not display a great deal of personality or acting ability as Buzz, but Marty May puts over a neat performance as Jimmy. Minna Gombell and Cliff Edwards adequately furnish the comedy relief, and Dona Drake and her girls' orchestra the music.

Production.—The story, slight as it is, gives the impression that stripes are very easily earned in the American Forces, but fortunately, it is too inconsequential to be prejudicial to good discipline. Laughs are its first consideration, and, taken all round, it is responsible for a fair quota. It also features a number of good tunes. But brightest of all is the five minutes of Lorraine and Rognan. They are the two whom it gives us the most pleasure to salute.

Points of Appeal.—Slight, but bright story, versatile cast, happy atmosphere and pleasing numbers.

Man of Courage

Pathé. American (A). Directed by Alexis Thurn-Taxis. Featuring Barton MacLane, Charlotte Wynters and Lyle Talbot. 5,966 *feet. Release not fixed.*

STOUTLY built, if highly-coloured gangster melodrama complete with small child. It deals with a forthright district attorney who gets elected state governor at the expense of a woman framed by political renegades, but promptly repairs the wrong when he knows all the facts. The tale leaves nothing to the imagination, but its exuberant pattern, vigorously worked by a competent and popular cast, nevertheless, covers its convenient footage with sound, workmanlike entertainment. Reliable programmer, particularly for industrial halls.

Story.—George Dickson, a heavily insured ne'er-do-well, falls for Joyce Griffiths, a cabaret entertainer, and leaves his wife Sally and small child Mary Ann. Later, a tramp is accidentally killed in circumstances that lead to Sally being arrested for George's murder. John Wallace, the stalwart district attorney prosecutes Sally and secures a conviction. His triumph results in his election as state governor.

Mark Crandall, an unscrupulous political boss, had caused Sally to be framed, but the truth comes out when he tries to intimidate Wallace. Wallace promptly pardons Sally, resigns and has Crandall indicted. Wallace falls in love with Sally and she with him, but George, sensing an opportunity for blackmail, crops up and tries to cash in. He gets short shrift and all ends well for Sally, Wallace and Mary Ann.

Acting.—Dorothy Burgess act convincingly as the roughly-handled Sally, Barton MacLane contributes a powerful study as Wallace, and Lyle Talbot is a thoroughly unpleasant George. Juvenile Patsy Nash also registers as Mary Ann.

Production.—The play is open to criticism on minor points, but on the whole its hectic illusion makes good, full-blooded melodrama. It vigorously cross-sections the seamy side of life, sees that virtue finally triumphs and makes the most of the small-child interest. Moreover, it presents every pungent and poignant facet in convincing atmosphere. It's just the right cup of tea for the industrial masses.

Points of Appeal.—Crowded story, resourceful direction, good characterisation, strong moral angle, feminine appeal and good title.

Below the Border

Pathé. American (U). Directed by Howard Bretherton. Featuring Buck Jones, Tim McCoy and Raymond Hatton. 5,149 *feet. Release not fixed.*

VIGOROUS and colourful period outdoor comedy melodrama, the latest of the breezy, fast-moving Rough Rider series, telling how three U.S. marshals, working under various aliases, round up a gang of rustlers operating on the Mexican border, and, at the same time, make possible romance between a charming senorita and one of the crook's unwilling accomplices. The popular leading players grapple wholeheartedly with the virile and versatile story, and the settings are both picturesque and authentic. The whole is good, dyed-in-the-wool Western. Attractive programmer for outdoor devotees.

Story.—Buck Roberts, a U.S. marshal, poses as a bandit to gain the confidence of suspected rustlers. Sandy and Colonel Tim, Buck's marshal associates, join in the round-up under aliases. Joe Collins, young manager of the Garcia Ranch, gets innocently involved with Slade and Scully, leaders of the gang. The crooks succeed in gaining the Garcia family jewels, but Buck keeps pace with them, and, with the help of Sandy and Colonel Tim, finally puts them where they belong. Joe is absolved and marries Rosita, the wealthy Senor Garcia's daughter.

Acting.—Buck Jones, Tim McCoy and Raymond Hatton carry on the good work as Buck, Tim and Sandy; Linda Brent is a pretty Rosita, and Dennis Moore convinces as the hapless Joe. The supporting crook types are also convincingly and vigorously portrayed.

Production.—The plot conforms to pattern without being too obvious. There are a number of good twists, plenty of hectic fights, adequate comedy relief, picturesque scenery and a rousing climax. In short, it's all that the real he-man Western should be.

Points of Appeal.—Straightforward plot, fast action, good characterisation, rousing scraps, picturesque scenery and star values.

After Midnight

Columbia. American (A). Directed by Lew Landers. Featuring Chester Morris, Richard Lane and Ann Savage. 5,842 *feet. Release not fixed.*

SPIRITED, actionful romantic comedy crime melodrama, the latest of the popular Boston Blackies, still another battle of brawn and wits between the gallant and audacious reformed crook and Inspector Farraday, his persistent enemy. On the side there is a fight for the possession of valuable diamonds, but it is the main bout that is responsible for most of the action. It's all a trifle one-sided, but, nevertheless, lively or rather laughable enough to entertain the masses. Reliable second, one with series values, for the majority of halls.

Story.—Marty Beck, Hersch[el], three crook[s] an ex-convict, and for[mer] keys of his safe [de]valuable diamonds. [Be]alarmed at her father[']s Blackie, the audac[ious] reformed ex-crook, for [help].

He gallantly respond[s] day, Blackie's old enem[y] cult. Ed is subsequen[tly] crooks, but in the end B[lackie] a fast one on Farraday a[nd] go to their charming a[pt].

Acting.—Chester Morr[is] dash as Blackie, and Ri[ta] Stone, Cy Kendall and A[rthur] adequate support.

Production.—The story [gets] start, and what with B[lackie] killers and outwitting Fa[rraday], chasing both, it keeps its[elf] There is, however, a s[pell] laughter every time Black[ie] out of a desperate situati[on] incredibly dumb Farrad[ay], but a overriding sense of humour does m[uch] disarm criticism. It is a good comedy a great thriller, and will get over w[ith] masses, and, with due respect to the juveniles.

Points of Appeal.—Crowded plot[s] scraps, boisterous humour, exciting good title and star and series values.

The Youngest Profess[ion]

M-G-M. American (U). Directed by Buzzell. Featuring Virginia Weidler, Arnold and John Carroll. 7,356 *feet. not fixed.*

LIGHT-HEARTED, or rather light movie fan comedy concerning girl who hastily arrives at the conclus[ion] her father is unfaithful to her mot[her] hurriedly sets to work to bring about ciliation. A galaxy of box-office guest introduced, but their appearance, both pleasing and appropriate, is in[adequate] compensation for the frivolous, eve[n] story. Nevertheless, its novel and l[ively] star values may well work the box-offic[e] particularly in family halls. Art[istic] amiable catchpenny.

Story.—Joan Lyons, young head "Guiding Stars" movie club, and he[r] Patricia Drew, have the thrill of th[eir] when they meet Greer Garson and Pidgeon. Miss Featherst[one], Joa[n's] maidish governess, suspects Burton Joan's father, of having an affair wi[th] Thayer, his secretary. Sh[e] tells J[oan] Joan, broken-hearted, believes that way to bring her father and [mo]ther t[o] for her mother to make he[r] father je[alous]

She appeals indirectly t[o] Walter but he refuses to play with fire. Un[til] she sells her much-prized a[u]tograph pays Hercules, a circus str[ong] man, u[p] to her mother. Hercules [is] certainly stuff, and the complicatio[n] finally the clearing away of misun[der]standi[ng]

Acting.—Virginia Weidler [plays] Joa[n] naturally as possible, but [is] not fla[t] the tale. Neither is Edw[ard] Ar[nold] Martha Linden as her parent[s], or Jo[hn] as Hercules.

Production.—The picture [con]tains schoolgirl appeal, but in [a] saying sentiment and humour it al[so] provi[des] evidence for those who st[ill] bornly that the average film fan is [a] little mo[ron] half-wit. Still, ingenuous[ly] it succeeds in striking a friend[ly] note, lacking in wit or resource, [is] in st[ride] Lana Turner, Greer Garso[n], Walter Robert Taylor and William [Po]well into the unsophisticated [scr]eme, appearance, though brief, [is] long give the little picture big [bil]ling. exploited, it may well p[rove] a t[ill] family and industrial halls. [Ti]tle, st[ory] and exploitation angles.

Points of Appeal.—Good

Continued on page 23

MICHAEL POWELL EMERIC PRESSBURGER

GFD

Present

The Life & Death of Colonel BLIMP

1902
1912

Roger Livesey
Lieut. 'S
Gaiety

He fo[illegible] in 1914-1918, deploring the German met[illegible] of fighting and ejoic[illegible] won by "clean" methods.

[illegible] resemble[illegible] to his first love.

[illegible] a prisoner-of-w[illegible]

This is the story of General "Sugar" Candy . . . [illegible] young Lieutenant in the Boer War.

He fought a duel in Delhi [illegible] Officer, became a life-long friend [illegible]

[illegible]

CINEMATOGR
June

1914 TO 1918

...nton
...lbrook

...chmar-
... Schuldorff...

Roger Livesey a...

Colonel 'Sugar' Candy, V.C.

Deborah ...err as

Barba...

Continued from page 13

Salute for Three

Paramount. American (U). Directed by Ralph Murphy. Featuring MacDonald Carey, Betty Rhodes and Marty May. 6,774 *feet. Release June* 21, 1943.

HAPPY-GO-LUCKY triangle comedy musicale, revolving around a bustling canteen for Servicemen in Manhattan. It concerns a live-wire publicity agent who gets his attractive singer girl on to a big radio programme by linking her name with that of a young war hero, only to lose her in the end to his self-invited rival.

The slender story is stamped from a somewhat over-worked die, but the settings are both bright and novel. Betty Rhodes is a refreshing heroine, Cliff Edwards and Minna Gombell make a bright comedy team, and Lorraine and Rognan, clever eccentric dancers, all but steal the show. Its cheery face value should get it over with the family and the troops. Acceptable light booking, particularly for the industrial masses.

Story.—Jimmy Gates, a go-ahead Press agent, has Judy Ames, a talented and attractive singer, on his books, but finds it hard to get her a spot on a radio programme because she is unknown. Buzz MacAllister, a war hero, comes to town and is all the rage, and Jimmy believes that romance between Judy and Buzz would solve his problem. He engineers a meeting, and before long the two really fall in love, but after Judy gets her radio contract Buzz learns the true story of their meeting, and, thinking that he has been fooled, leaves her. Jimmy, now in khaki, is also in love with Judy, but as soon as he realises he is not in the running he brings the two together again.

Acting.—Betty Rhodes is a natural Judy and sings quite well. MacDonald Carey does not display a great deal of personality or acting ability as Buzz, but Marty May puts over a neat performance as Jimmy. Minna Gombell and Cliff Edwards adequately furnish the comedy relief, and Dona Drake and her girls' orchestra the music.

Production.—The story, slight as it is, gives the impression that stripes are very easily earned in the American Forces, but fortunately, it is too inconsequential to be prejudicial to good discipline. Laughs are its first consideration, and, taken all round, it is responsible for a fair quota. It also features a number of good tunes. But brightest of all is the five minutes of Lorraine and Rognan. They are the two whom it gives us the most pleasure to salute.

Points of Appeal.—Slight, but bright story, versatile cast, happy atmosphere and pleasing numbers.

Man of Courage

Pathé. American (A). Directed by Alexis Thurn-Taxis. Featuring Barton MacLane, Charlotte Wynters and Lyle Talbot. 5,966 *feet. Release not fixed.*

STOUTLY built, if highly-coloured gangster melodrama complete with small child. It deals with a forthright district attorney who gets elected state governor at the expense of a woman framed by political renegades, but promptly repairs the wrong when he knows all the facts. The tale leaves nothing to the imagination, but its exuberant pattern, vigorously worked by a competent and popular cast, nevertheless, covers its convenient footage with sound, workmanlike entertainment. Reliable programmer, particularly for industrial halls.

Story.—George Dickson, a heavily insured ne'er-do-well, falls for Joyce Griffiths, a cabaret entertainer, and leaves his wife Sally and small child Mary Ann. Later, a tramp is accidentally killed in circumstances that lead to Sally being arrested for George's murder. John Wallace, the stalwart district attorney prosecutes Sally and secures a conviction. His triumph results in his election as state governor.

Mark Crandall, an unscrupulous political boss, had caused Sally to be framed, but the truth comes out when he tries to intimidate Wallace. Wallace promptly pardons Sally, resigns and has Crandall indicted. Wallace falls in love with Sally and she with him, but George, sensing an opportunity for blackmail, crops up and tries to cash in. He gets short shrift and all ends well for Sally, Wallace and Mary Ann.

Acting.—Dorothy Burgess act convincingly as the roughly-handled Sally, Barton MacLane contributes a powerful study as Wallace, and Lyle Talbot is a thoroughly unpleasant George. Juvenile Patsy Nash also registers as Mary Ann.

Production.—The play is open to criticism on minor points, but on the whole its hectic illusion makes good, full-blooded melodrama. It vigorously cross-sections the seamy side of life, sees that virtue finally triumphs and makes the most of the small-child interest. Moreover, it presents every pungent and poignant facet in convincing atmosphere. It's just the right cup of tea for the industrial masses.

Points of Appeal.—Crowded story, resourceful direction, good characterisation, strong moral angle, feminine appeal and good title.

Below the Border

Pathé. American (U). Directed by Howard Bretherton. Featuring Buck Jones, Tim McCoy and Raymond Hatton. 5,149 *feet. Release not fixed.*

VIGOROUS and colourful period outdoor comedy melodrama, the latest of the breezy, fast-moving Rough Rider series, telling how three U.S. marshals, working under various aliases, round up a gang of rustlers operating on the Mexican border, and, at the same time, make possible romance between a charming senorita and one of the crook's unwilling accomplices. The popular leading players grapple wholeheartedly with the virile and versatile story, and the settings are both picturesque and authentic. The whole is good, dyed-in-the-wool Western. Attractive programmer for outdoor devotees.

Story.—Buck Roberts, a U.S. marshal, poses as a bandit to gain the confidence of suspected rustlers. Sandy and Colonel Tim, Buck's marshal associates, join in the round-up under aliases. Joe Collins, young manager of the Garcia Ranch, gets innocently involved with Slade and Scully, leaders of the gang. The crooks succeed in gaining the Garcia family jewels, but Buck keeps pace with them, and, with the help of Sandy and Colonel Tim, finally puts them where they belong. Joe is absolved and marries Rosita, the wealthy Senor Garcia's daughter.

Acting.—Buck Jones, Tim McCoy and Raymond Hatton carry on the good work as Buck, Tim and Sandy; Linda Brent is a pretty Rosita, and Dennis Moore convinces as the hapless Joe. The supporting crook types are also convincingly and vigorously portrayed.

Production.—The plot conforms to pattern without being too obvious. There are a number of good twists, plenty of hectic fights, adequate comedy relief, picturesque scenery and a rousing climax. In short, it's all that the real he-man Western should be.

Points of Appeal.—Straightforward plot, fast action, good characterisation, rousing scraps, picturesque scenery and star values.

After Midnight

Columbia. American (A). Directed by Lew Landers. Featuring Chester Morris, Richard Lane and Ann Savage. 5,842 *feet. Release not fixed.*

SPIRITED, actionful romantic comedy crime melodrama, the latest of the popular Boston Blackies, still another battle of brawn and wits between the gallant and audacious reformed crook and Inspector Farraday, his persistent enemy. On the side there is a fight for the possession of valuable diamonds, but it is the main bout that is responsible for most of the action. It's all a trifle one-sided, but, nevertheless, lively or rather laughable enough to entertain the masses. Reliable second, one with series values, for the majority of halls.

Story.—Marty Beck, Sam[illegible] Herschel, three crooks, kid[illegible] an ex-convict, and force him[illegible] keys of his safe deposit[illegible] valuable diamonds. Betty, [illegible] alarmed at her father's ab[illegible] Blackie, the audacious [illegible] reformed ex-crook, for help[illegible]

He gallantly responds, but[illegible] day, Blackie's old enemy, m[illegible] cult. Ed is subsequently bu[illegible] crooks, but in the end Blackie[illegible] a fast one on Farraday and se[illegible] go to their charming and ri[illegible]

Acting.—Chester Morris ac[illegible] dash as Blackie, and Richard [illegible] Stone, Cy Kendall and Ann S[illegible] adequate support.

Production.—The story gets [illegible]ay to a [illegible] start, and what with Blacki[illegible] killers and outwitting Farraday[illegible]nd Farra[illegible] chasing both, it keeps its end [illegible] pretty [illegible] There is, however, a spot o[illegible]intenti[illegible] laughter every time Blackie find[illegible] an easy [illegible] out of a desperate situation and [illegible]scores off[illegible] incredibly dumb Farraday, [illegible] a shre[illegible] overriding sense of humour [illegible]es much[illegible] disarm criticism. It is a good [illegible]omedy, if[illegible] a great thriller, and will get [illegible]ver with[illegible] masses, and, with due respect to the Cen[illegible] juveniles.

Points of Appeal.—Crowded plot, [illegible] scraps, boisterous humour, exciting clim[illegible] good title and star and series values.

The Youngest Profession

M-G-M. American (U). Directed by Edu[illegible] Buzzell. Featuring Virginia Weidler, Edu[illegible] Arnold and John Carroll. 7,356 *feet. Rel[illegible] not fixed.*

LIGHT-HEARTED, or rather light-head[illegible] movie fan comedy concerning a yo[illegible] girl who hastily arrives at the conclusion [illegible] her father is unfaithful to her mother [illegible] hurriedly sets to work to bring about a rec[illegible] ciliation. A galaxy of box-office guest stars [illegible] introduced, but their appearance, altho[illegible] both pleasing and appropriate, is inadeq[illegible] compensation for the frivolous, even in[illegible] story. Nevertheless, its novel and legitim[illegible] star values may well work the box-office ora[illegible] particularly in family halls. Artless [illegible] amiable catchpenny.

Story.—Joan Lyons, young head of [illegible] "Guiding Stars" movie club, and her frie[illegible] Patricia Drew, have the thrill of their li[illegible] when they meet Greer Garson and Wa[illegible] Pidgeon. Miss Featherstone, Joan's [illegible] maidish governess, suspects Burton V. Ly[illegible] Joan's father, of having an affair with Su[illegible] Thayer, his secretary. She tells Joan, [illegible] Joan, broken-hearted, believes that the o[illegible] way to bring her father and mother togethe[illegible] for her mother to make her father jealous.

She appeals indirectly to Walter Pidge[illegible] but he refuses to play with fire. Undaunt[illegible] she sells her much-prized autograph book [illegible] pays Hercules, a circus strong man, to m[illegible] up to her mother. Hercules certainly does [illegible] stuff, and the complications finally lead [illegible] the clearing away of misunderstanding.

Acting.—Virginia Weidler, as Joan, acts [illegible] naturally as possible, but is not flattered [illegible] the tale. Neither is Edward Arnold [illegible] Martha Linden as her parents, or John Car[illegible] as Hercules.

Production.—The picture contains a cert[illegible] schoolgirl appeal, but in playing down [illegible] sentiment and humour it also provides am[illegible] evidence for those who stubbornly cont[illegible] that the average film fan is little more tha[illegible] half-wit. Still, ingenuous as [illegible] all is, [illegible] succeeds in striking a friendly not[illegible] and is [illegible] lacking in wit or resource, nor in star valu[illegible] Lana Turner, Greer Garson, Wal[illegible]r Pidge[illegible] Robert Taylor and William Powe[illegible] neatly [illegible] into the unsophisticated scheme [illegible] and th[illegible] appearance, though brief, is lon[illegible] enough [illegible] give the little picture big billing [illegible] Prope[illegible] exploited, it may well prove a [illegible]urn-up [illegible] family and industrial halls.

Points of Appeal.—Good title, star val[illegible] and exploitation angles.

Continued on page 23

ntinued fr page 14

He o, Frisco, Hello

or. *American (U). In Techni-*
d *by Bruce Humberstone.*
Faye, *John Payne and Jack*
0 *feet. Release not fixed.*

, ear-tickling, all-Technicolor,
comedy musicale, set in San
he early 1900s, covering by way
et evergreen and engaging story
nd exciting phase of glittering,
l-humoured show business,
deville and honky-tonk history
with the intimate tale, and the
talgic approach, cunningly
he revival of many delightful
zling stagecraft, subtly illumi-
jolly and delightful facets.

ant return to the screen of
llowing a recent happy event,
rowns the best 20th Century-
musicale to date. Excellent
ing, a universal box-office

tory.—Jo ny Cornell, a go-ahead young
n, Trudy Evans, an attractive singer, and
and Beulah, burlesque team, work
ther, bu find it difficult to get engage-
ts in the saloons and honky-tonks of the
bary Coast because the success of their
is a menace to the bars. Eventually, the
ourceful Johnny finds a way to get his
on the first rung, and before long he
omes the owner of a number of saloons,
e halls and skating rinks.

udy is his star, but Bernice Croft, a design-
heiress, goes to his head and inveigles
into marriage. He deserts his old friends
finances opera, but soon pays heavily for
folly. Meanwhile, Trudy makes a name
herself in London. She retains her love
Johnny, and when she returns Dan
mes with her to put Johnny back on his
They succeed and Johnny divorces
ice and marries Trudy.

ting.—Alice Faye stages a real come-back
rudy, she is even more attractive and sings
better. John Payne is sound as Johnny.
Oakie and June Havoc fool around effec-
y as Dan and Beulah, and Lynn Bari is
cast as the haughty and designing
ice. Only Laird Cregar, cast as a
iving and tippling prospector, is wasted.

oduction.—The story is not a great deal
than an excuse for music, song, vaude-
and a change of scene, but the numbers,
old and new, promote such pleasing
ghts and revive such happy memories,
ooling is so refreshingly spontaneous, the
ntic interludes so charming and in-
ating, the atmosphere so rich and varied
the opportunities for Technicolor so
rous that exquisite entertainment accom-
es every foot. The delightful illusion
a lot to Technicolor, but no less to Alice
and the old firm of John Payne and Jack
. Easily the best of the 20th Century
ffice musical bunch, it's unalloyed enjoy-
for all types of audiences and money in
bank for the enterprising and astute
itor.

nts of Appeal.—Lively, friendly story,
of Alice Faye, delightful settings,
b Technicolor, tuneful numbers, ever-
romance, clean comedy, intriguing
nd box-office values.

Aerial Gunner

American (A). Directed by
ine. Featuring Richard Arlen,
s and Lita Ward. 6,760 *feet.*
Release not fixed.

venture melodrama, an unpre-
not to say insignificant, reitera-
Force," describing the training
ers and the hectic experiences
air crew. The technical side,
Charlies" manual, is both
rilling, but the plot on which
etail hinges is either serial-like
gly over-sentimentalised. For-
uthentic spectacle just keeps it
Reliable support for industrial audiences, and—we ignore the "A" certificate—juveniles.

Story.—Ben Davis, a member of the district attorney's office, has to bring in the racketeer father of Foxy Pattis, an old associate. His devotion to duty makes him an enemy of Foxy, and Foxy, who later becomes a sergeant instructor at an aerial gunnery school, continues the feud when Ben is inevitably assigned to his squad. The two are rivals for Peggy, sister of Sandy Lunt, a willing, but far from apt, pupil.

Subsequently, the sensitive yet tremendously patriotic Sandy is killed in an accident, and the shock prompts Foxy to bury the hatchet. Meanwhile, Ben gets his commission and a ship, and Foxy signs up as his gunner. Finally, Foxy goes bravely to his death in a skirmish with the Japs.

Acting.—Richard Arlen and Chester Morris make the most of their chances as Ben and Foxy, but Jimmy Lydon overacts as Sandy, and Lita Ward is equally affected as Peggy. The rest are of little consequence.

Production.—The story, which by the way is told by Ben after a hectic operational flight, is instructive and exciting while it sticks to the training of air crews, but every time it turns on the tears and waves the Stars and Stripes it sinks dangerously near to bathos. Nevertheless, its good technical detail entitles it to the benefit of the doubt. But why the "A" certificate; it's just the stuff for schoolboys?

Points of Appeal.—Spectacular detail, good title, topicality and popular cast.

The Dark Tower

Warner. British (A). Directed by John Harlow. Featuring Ben Lyon, Ann Crawford and David Farrar. 8,190 *feet. Release not fixed.*

TRIANGLE melodrama, with a circus background, turning on the machinations of an evil and sinister mesmerist. The plot is not particularly convincing, but an outstanding performance by Herbert Lom, who, incidentally, is not starred yet, walks away with the acting honours, helps considerably to make its Svengali-like characteristics intriguing. An authentic and glamorous sawdust ring atmosphere and a number of thrilling and neatly interpolated acts also lend a valuable touch of colour and excitement to the full-blooded and bizarre proceedings. Imaginative camera work does the rest. Very good popular and industrial booking.

Story.—Phil Danton, a business man, and Tom, his younger brother and co-star with Mary, an attractive girl in a thrilling trapeze act, are partners in a travelling circus. They hit hard times and engage Stephen Torg, a mysterious stranger with unusual mesmeric powers. Mary quickly comes under Torg's influence and is featured in a daring tight-wire act in which she plays Trilby to his Svengali. It is a success, and Torg not only becomes Tom's rival for Mary, but demands a third partnership from Phil.

He is given the partnership because the circus can't get along without him, but Mary rejects his advances. He then tries to mesmerise Mary into killing Tom. He fails, but his hold on her, nevertheless, tightens. His conduct gains him the loathing of Phil and the rest of the circus folk, and, finally, he comes to a timely death in highly dramatic circumstances. His spectacular liquidation is, needless to say, the signal for a happy ending.

Acting.—Ben Lyon, Ann Crawford and David Farrar are adequate as Phil, Mary and Tom, but it is Herbert Lom, as Torg, who holds the extravagant tale and the film together. He turns in a smooth and arresting performance. Bill Hartnell, Frederick Burtwell and Josephine Wilson are the best of the supporting players.

Production.—The story is very far-fetched, but the fact that the villain is allowed an incredible amount of rope and that his mesmeric powers have not the slightest foundation in reality should not unduly worry the average film fan. Its highly coloured artifice, securely wrapped in a glamorous and authentic atmosphere, promotes good suspense and realistic thrills and that's all, for the purposes of popular entertainment, that matters. By and large, it's exciting triangle melodrama and, at the same time, good circus. It is also quota.

Points of Appeal.—Intriguing, if fantastic, story, neat dramatic twists, realistic trapeze thrills, colourful and authentic background, intriguing title and popular stars.

REISSUE

The Great Waltz

M-G-M. American (U). Directed by Julien Duvivier. Featuring Luise Rainer, Fernand Gravet and Miliza Korjus. 9,317 *feet. Release July* 5, 1943.

SPECTACULAR romantic comedy musicale, based on the life of waltz king Johann Strauss and originally reviewed in the KINE. on November 24, 1938. Its story is not its strong suit, neither is its dialogue, but its atmosphere is as gay as ever, and its music and songs as enthralling. Miliza Korjus' initial and only screen performance also retains its pristine thrill. Her rendering of the immortal Strauss numbers is magnificent. The technical presentation, too, remains unsurpassed. It should, or rather will, conquer again. Definitely a box-office reissue.

SHORTS OF THE WEEK

COLUMBIA

EVEN AS I.O.U. American (U). Featuring the Three Stooges. 1,409 *feet. Release not fixed.*—Robust slapstick comedy, describing the misadventures of the Three Stooges while working as racing tipsters. Fun hearty and technical presentation adequate. Good short for the industrial element.

SEEING THINGS. British (U). 1,566 *feet. Release not fixed.*—Interest short describing the manufacture of wireless parts, footballs, gloves and the art of wood-carving. Editing smooth and Frank Phillips' commentary natural and informative. Good general fill-up.

COLLEGE BELLES. American (U). 1,436 *feet. Release not fixed.*—Lively cameo collegiate comedy, represented by an exuberant mixture of slapstick, fisticuffs and romance. Teamwork and staging good. Sound short for youngsters.

COMMUNITY SING No. 54. *American (U).* 850 *feet.*—Good singsong featuring popular and catchy tunes. Ideal fill-up for industrial audiences and the troops.

PARAMOUNT

ME MUSICAL NEPHEWS. American (U). 599 *feet. Release not fixed.*—Popeye cartoon musical novelty, introducing the musically minded young nephews of Popeye. Idea novel and execution both exuberant and resourceful. Very good Popeye.

SWINGONOMETRY. British (U). 1,650 *feet. Release not fixed.*—British dance band short, featuring Harry Parry and his swing band. A singer, pianist and dancer are additional attractions. Sound short of its type.

† *ARCTIC GIANTS. American (U).* 767 *feet. Release not fixed.*—No. 4 of the Superman Series cartoons. Good novelty cartoon, photographed in Technicolor. Attractive fill-up for all classes.

WE REFUSE TO DIE. American (A). Featuring Ellen Drew, Barry Sullivan and Lionel Royce. 1,500 *feet. Release not fixed.*—Grisly, yet profound, dramatic featurette, set in Lidice, tragic Czechoslovakian setting of Hangman Heydrich's mass murders, taking the form of a stern and eloquent "beyond-the-grave" indictment of the cruel, bestial, Nazi way of war. Story and direction imaginative, dialogue good, acting competent and technical presentation impressive. Powerful and timely fill-up for other than the squeamish.

† In Colour.

BRITISH COUNCIL PROPAGANDA

Recent Merton Park Productions

THE main purpose of the short films commissioned by the British Council is to give audiences overseas an indication of the life led in Britain to-day. The appeal of these films lies in the fact that they are not obvious propaganda. The success of the Council in this particular sphere is indicated by the conclusion of arrangements for presentation of their product in Spain, as well as in other neutral countries, such as Portugal, Turkey and the Latin Americas.

What is not so well known is that a very large percentage of the films made for the British Council are turned out at Merton Park Studios.

Two new ones have been attracting a good deal of attention during the past week.

As the films are definitely intended, primarily, for distribution abroad, it not infrequently happens that a long time elapses before they can be seen by the general public in England. Mr. Pelly, the managing director, has therefore arranged private views at Filmcity House so that people specially interested in these new films could have a chance of seeing them.

The first is "St. Paul's Cathedral," a moving record of the Great Fire through which the Cathedral passed on the memorable night of December 29, 1940. To this private view were bidden Canon Alexander (who spends every night of his life in the ruins) and the Cathedral firewatchers. It was disclosed at this viewing that Canon Alexander had never seen a film of any kind in his life before—this was his very first picture!

The second important private view was for the benefit of a party of Scottish M.P.s. who came to see the new documentary on Edinburgh. "The Royal Mile."

Representatives of the Ministry of Health and a leading London hospital visited Denham Studios last week to view the progress being made on the Two Cities film, "The Lamp Still Burns," and to see rushes so that they could form some idea of how this first feature film of the nursing profession is being handled by Maurice Elvey. They fully approved what they saw.

"Fanny by Gaslight" Starts at the "Bush"

PHYLLIS CALVERT TO STAR

PRODUCTION has begun at Shepherd's Bush Studios on the new Gainsborough picture, "Fanny by Gaslight," with Phyllis Calvert, James Mason, Stewart Granger and Wilfred Lawson. Anthony Asquith is directing the film version of Michael Sadleir's famous novel, with Edward Black producing and Maurice Ostrer in charge of production.

"Fanny by Gaslight," published in 1940, has sold over 50,000 copies and has also been a success in America and Sweden. Maurice Ostrer's decision to film it gives young Phyllis Calvert the dramatic rôle of Fanny, the illegitimate daughter of a British Cabinet Minister in the 1870s. Brought up in a West End pleasure haunt in Panton Street, she strikes out into a new life as lady's maid in her real father's household. Haunted always by the taint of her birth, Fanny uses startling tactics to redeem her happiness.

The screen play is by Doreen Montgomery, with revised dialogue by Aimee Stuart. Background of the story is bawdy London of the gaslight and hansom cab era, the days of the Gaiety Girls and Offenbach operettas, H. J. Byron's farces, bustles, the music of Donizetti and Henry Irving rising to fame. Action ranges from Islington to Belgrave Square, from Evans' Supper Rooms in Covent Garden to tourist spectacles in Paris. "Fanny by Gaslight" reveals the seamy side of Victorian London, a subject new to the screen.

Jean Kent, Gainsborough starlet, gets promotion with the important rôle of Lucy, Fanny's flighty schoolgirl friend who becomes an actress. James Mason is the dissolute Lord Manderstoke, Stewart Granger is Harry, young aristocrat who becomes Fanny's lover; Wilfred Lawson has a colourful character rôle as Chunks, barman in Panton Street. Additional casting includes Margaretta Scott, John Laurie, Stuart Lindsell, Nora Swinburne, Amy Veness, Ann Stephens, Gloria Sydney.

Leslie Howard telling one of the cast of THE LAMP STILL BURNS exactly how he designed a particular scene to be acted. One of the last photographs taken before Mr. Howard's departure for Portugal

Unit List

Director, Anthony Asquith; production manager, Arthur Alcott; cameraman, Arthur Crabtree; art director, John Bryan; wardrobe, Elizabeth Haffenden; make-up, W. Partleton; cutter, R. Walters; stills, E. Reed; recordist, S. Wiles; assistant directors, J. W. Dodds, A. Keating; camera operator, H. Rose; assistant camera operator, R. Taylor; continuity, Rita Coleman; hairdressing, Biddy Chrystal; loading, W. Laws; numbers, M. Gemmell; sound camera, K. Goldberger; boom operator, H. D. Mason; floor electrician, C. Hillyer; property master, J. Ramsey.

Exciting Crowd Sequences

"This Happy Breed"

THERE was ... nostalgic ... about Stage ... at Denh... Studios last week ... when ... were shot for the N... Coward-T... Cities film "This ... lappy Bree... depicting Oxford ... et on elect... night, 1935. Sight ... eing pre-th... war crowds parade... up and do... staring at bright ... ons, at na... "gents' wear" in ... hop windo... and at illuminated ... news signs.

The scene was out... ide "Tickl... Travel Agency," ... where wo... Frank Gibbons (Ro... ert Newt... On the ingenio... ly-contri... "pavement" the usual go... natured and exc... ed "electi... night" crowd dawdled. It was ... lively and reminisc... nt scene, a... gave Director David Lean all ... action he wanted.

Everything is now in readin... on Stage 3 for shooting the "Pa... de Danse" scene, and great ti... and thought has been expended ... perfecting the details. Work ... the exteriors of "No. 10, Downi... Street" and the "Taj Mahal" ... goes on rapidly, and all prepa... tions are in hand for shooting t... vast crowd scenes dealing with t... "General Strike" and the "Pe... Procession."

In a few weeks the unit will ... finished with the "composite" s... of the house in Clapham. Th... have found it extraordinarily int... esting, if technically difficult, ... work on this set. The walls th... were designed to "float" wi... ease can now "float" in five mi... utes where they once took half ... hour. Walls have to be whisk... away and ceilings moved almo... constantly as the story, filmed ... "real-life" dimensions, progress... from War 1914 to War 1939.

TWO CITIES COMPLETE TWO FILMS

"Lamp Still Burns" and "Demi Paradise"

Final pick-up shot... and inser... were dealt with last ... week on th... Two Cities film "Th... Lamp Sti... Burns," thus bringin... productio... to a close. Freddie W... ilson is we... up to schedule in the ... editing, an... the first rough cut ... s now com... pleted.

Prior to leaving on ... his lectur... tour for the British C... neil, Lesli... Howard, whose irrepa... ble loss ha... grieved his friends a... associate... had finalised all the ... details o... the production. Dire... or Maurice... Elvey spent a week-e... d with M... Howard before he le... for Lisbon... and they discussed in ... all the fina... sequences of the fil... Maurice... Elvey carried out all ... 'oward's... wishes in this respe... and th... film, which was to ... e bee... shown in its rough c... him o... the Saturday mornin... ollowin... his return, is, it is sai... actly i... the form Leslie Howar... sired. ... As in "The Gentle ... Lesli... Howard again pays ... te t... women, this time in ... ry tha... deals with the gallant s... hood o... nurses.

Post-war Film Marketing is Producers' Preoccupation

CONSIDERABLE progress with the scheme for post-war distribution of British films in occupied countries was reported at the meeting of the B.F.P.A. last week.

A stage and two recording theatres have been placed at the disposal of the Association when they are wanted for the purpose of dubbing and sub-titling. W. G. Hall, reporting this to the meeting, said he understood there would be no difficulty in obtaining office accommodation at the studios.

First List of Films

Thirteen films had been selected by the M. of I., together with the nationals of various countries, as suitable for sub-titling in about half a dozen European languages. These were "In Which We Serve," "Quiet Wedding," "Pimpernel Smith," "Silver Fleet," "Nine Men," "Gaslight," "Convoy," "One of Our Aircraft is Missing," "First of the Few," "French Without Tears," "The Gentle Sex," "Ghost Train" and "Contraband."

The companies concerned were being asked for final dialogue sheets and for an assurance that Continental rights were clear. The cost of sub-titling would be about £150 per film per language. No time should be lost in putting the scheme into action.

Company to be Set Up

Mr. Hall went on to deal with the setting up of a non-profit-making company to put the scheme into practice. This having been outlined, S. W. Smith moved and F. del Giudice seconded that a company be set up with a capital of £5,000, that a sub-committee prepare a memorandum suggesting how the money should be provided, and that pending its preparation and approval the sub-committee be empowered to draw upon the association's funds to the extent of £2,500.

The question of the company carrying on its activities on a permanent basis was discussed, but members left the long-term policy to be decided at some future time.

FILM PRODUCTION CONFERENCE

B.F.P.A. will be Represented

The scheme proposed last year of a Film Production Conference representative of all film interests came up again last week before the British Film Producers' Association, a letter having been received from Llewellyn Rees, acting as secretary, asking for a decision regarding participation by the Association.

Differing opinion was expressed regarding the advisability of attending a meeting, the Conference scheme having no constitution, but eventually it was decided that the B.F.P.A. might send representatives to such meeting to ascertain what the exact intentions of the promoters are.

"Shipbuilders" Interiors at Boreham Wood

SHOOTING on interiors of George Blake's "The Shipbuilders" starts at Boreham Wood on Thursday, with Clive Brook, Morland Grahame, Margot Grahame, and Hay Petrie. John Baxter has returned from Glasgow, where, according to reports, he has secured some excellent shots in the shipyards and around Kelvinside and Clydeside. Members of the unit who have been in Glasgow are Bob Jones, production manager, Jimmy Wilson camera; Arthur Grant, Harold King, sound; Joan Davies, continuity; Maude Churchill, wardrobe; Wilfred Arnold, art director; Jimmy James, Buyer, and Bob Asher.

"Mother Riley"

Oswald Mitchell is to produce and direct the new "Mother Riley" subject, "Old Mother Riley Overseas." Although the picture is not scheduled for production until the conclusion of "The Shipbuilders," Mitchell, in conjunction with Lucan and McShane, has already completed the script, and worked out the schedule shooting for the film. Lucan and McShane are off on a variety tour, at the conclusion of which they will move into Elstree for their latest "Old Mother Riley" adventure.

Tom Walls Cast for "Half-way House"

Latest addition to the cast of "Half-way House," Michael Balcon's psychological thriller about a ghostly inn which Basil Dearden is to direct at Ealing this month is Tom Walls. The part—that of an old sea captain—gives ample scope for the Walls' brand of humour (whoever heard of a sailor who didn't like a joke?), but the character he will portray is essentially a serious one—that of a man who has turned to liquor as a solution to his problems.

Walls will appear with a beard—a genuine one we learn—that he is now busily growing.

GEORGE EDWARDES OF THE GAIETY

George King's Next

A FILM of the life of "Gaiety George," George Edwardes, that genial, irascible, generous, shrewd, bluff, blarneying and thoroughly lovable giant who became a legend throughout the English-speaking world in the early years of this century, is to be made by George King, whose company, British Aviation Pictures, sponsored the story of R. J. Mitchell in the "First of the Few."

It was Edwardes' unbroken tradtion of success at the Gaiety and Daly's for over twenty years that became the backcloth of the Naughty Nineties and the Gay Edwardians. It was he who first glorified the showgirl, and from whose "schoolroom" many a humble beauty married into the pages of Debrett. Who created stars like Evie Green and Gertie Millar, Marie Studholme and Connie Ediss, names that still twinkle in memory when many Hollywood comets have faded. And for whom there was only one woman—Julia Gwynne, the premiere danseuse of his first show, who left the stage and fame to become his wife and trusted adviser.

Edwardes raised the standard of entertainment from the spit and sawdust of burlesque to a new era of artistic production, and was as much responsible for the building of a new reputation for the English theatre as his classical contemporaries, Tree and Irving and Alexander. It is time that his story was told, that we remind the world that the pioneer of show business, the man who set the standard that Broadway and Hollywood have since followed, came from this side of the Atlantic.

Richard Fisher and Peter Creswell have written the story, the material for which has taken over six months' intensive research work to collate, and George King will direct.

GEORGE KING

Formby's Fishy Stooge

A new star has swum into the orbit of the new Formby film "Bell Bottom George" — it is Egbert, an outsize gold-fish, who features in the cast list and is on the weekly payroll and can also boast a stand-in.

Conditions for fishes are difficult in a film studio. The strong lighting necessary soon causes the water in the bowl to get warmer than is good for the inmate, and it is necessary, if the fish is to live, to have periods of inactivity for cooling off. In order, therefore, to avoid delay Egbert stays out of lighting range in golden glory, while a much inferior fish, who was runner-up for the part, "stands-in" for rehearsal and camera requirements.

So far, Marcel Varnel, who is directing, has nothing but praise for Egbert, who in "Bell Bottom George," is George's friend and confidant—in fact George sings "Swim Little Fish," one of the song hits of the film, to him as he swims gaily round his bowl. Later in the story, poor Egbert is lost to George, but turns up again happily in the last scene.

Brian Desmond Hurst is out quietly breaking records these days. By last Friday he'd finished all the studio work on Warner Bros'. "Youth Looks Ahead"—five and a half days ahead of schedule, which, especially in terms of war-time costs, means a very nice economy in the budget.

PRODUCERS DISCUSS STUDIO LABOUR

Trouble Ahead?

LABOUR matters were reported upon at the B.F.P.A. meeting by G. Parish, chairman of the Labour Sub-Committee, who again stressed the need of the appointment of an officer to deal with labour matters. Members could only deal with these matters to the prejudice of their own interests.

Discussions with the N.A.T.K.E. threatened to be somewhat protracted, in spite of the fact that certain schedules had been withdrawn and a simpler grading scheme for clerical workers substituted.

The Union had set a time limit for agreement, but, said Mr. Parish, the agreement cannot possibly be completed within the time specified.

Powers had been asked for by the Unions to reimpose the ban upon overtime failing early agreement. "We must be prepared for possible trouble," said Mr. Parish. "We have done all we can to avert it."

A meeting between the Producers' Sub-Committee and the N.A.T.K.E. was arranged to take place yesterday.

On the A.C.T. agreement on sickness and accident cover, if and when legislation follows the Beveridge Report, the Unions Executive Council refused to endorse their representative's action. A further meeting had been asked for.

"Bees" Return to the Bush

After two weeks' location in the West Country, the "Bees in Paradise" unit has returned to Shepherds Bush for further interior scenes under Val Guest's directions.

One of the highlights in this latest Gainsborough musical comedy is to be a Rugby football match with women as players. Maurice Carter has designed a grandstand and section of the playing field to be built in the studio and a London football ground to be used as a location for the actual match. The girls, dressed in brief shorts, jerseys and football boots are to play a real match with Askey getting the worst of it as usual when he is trampled underfoot by a pack of girls as he tries to referee the game.

Roy Fogwell, who has been in charge of the camerawork on location, remains in the West for further background scenes.

Blazing Tanker at Ealing

Fierce flames have raged on sound stage 2 for the past week as the tanker "San Demetrio" burns. The scene is one of the most dramatic in Michael Balcon's true Merchant Navy epic, "San Demetrio, London."

The ship, gutted and charred by enemy shells, her engines damaged, her instruments destroyed, has floundered in mid-Atlantic for two days and nights, the flames, creeping ever nearer to her cargo of petrol, threaten to blow her sky-high at any moment.

And then sixteen of her crew, after drifting in an open lifeboat, float back to their ship. They board her white-hot decks and fight the flames to a standstill with "the Yank" (Robert Beatty) a typical "lead-swinger" in times of dull routine—revealing his true qualities.

N.F.S. men stood by ready to turn their hoses on the blaze after each take. Chief-Engineer Pollard, O.B.E.—the man who got the engines of the tanker to go again in the real-life episode, and who is acting as technical adviser—watches critically beside associate-producer Robert Hamer, who is deputising for director Charles Frend (now convalescing after his recent operation for appendicitis).

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THE MARCH OF TIME

N. IRELAND TRAINING SCHEME

Staffs to Join Classes

ALL members of the Northern Ireland Branch are being asked to sign on the dotted line for the scheme which has been drawn up to prevent film damage and provide for the training of operators.

They have also been asked to send in the names of members of their staffs whom they wish to attend the special classes which it is hoped to open in September. Each member has been sent a special circular.

Film Damage

The Sub-Committee's report unanimously adopted at the monthly meeting on March 10, 1943, embraces:—

(*a*) The establishment of a technical department for the inspection of all projection apparatus, and the remedying of defects therein which may be causing film damage, and

(*b*) A technical education scheme for projectionists covering the operation, care, maintenance and repair of projection and associate machinery, sound film reproduction and ancillary apparatus, electrical plant, heating and ventilation gear; care, maintenance and repair of films; care and use of small tools.

Certificates will be awarded to all students who successfully complete various courses, and the inspection service may be discontinued when a kinema equipment is in charge of a first projectionist having a C.E.A. certificate.

The Sub-Committee has been in communication with the Belfast Municipal College of Technology, and it is hoped to commence courses in September.

In the meantime, the Inspection Scheme has been given full support by the K.R.S. and you will probably have seen references in the Trade Press to discussions which are at present taking place between the K.R.S. and C.E.A. in England *re* the adoption of the scheme by the whole country.

The recent drastic film economies agreed upon with the Board of Trade whereby only one copy of every film will be allocated to Northern Ireland (and in the event of damage to any film there will be no guarantee of replacement) will demand the fullest co-operation of the Trade, and it is essential therefore that while insisting upon distributors maintaining efficient repair depots, exhibitors should take all necessary steps to support the inspection service and encourage their projectionists to avail themselves of the technical instruction provided.

To enable the Sub-Committee to make provision for the early inception of the scheme it is necessary to ascertain the views of the Trade in Northern Ireland and, accordingly, two forms are enclosed:—

(*a*) For completion by you, indicating whether you are prepared to support the inspection service, and

(*b*) To be completed by your chief projectionist, setting out the names and addresses of any members of your staff who wish to participate in this scheme.

For kinemas outside Belfast it is hoped to arrange classes in at least two provincial centres, and further details will be circulated.

There is every indication that this year's "Cinema Sunday" effort on behalf of the Birmingham and Midland Trade Benevolent Fund will prove a record one. Last year's total of £2,204 has already been passed, and it is anticipated that the final total will approximate £3,000.

Judy Garland and Van Heflin in a scene from PRESENTING LILY MARS (M-G-M) Trade show this week

BECKENHAM S.O. ALLOCATION

A sub-committee of the Beckenham Town Council received a deputation of exhibitors on the subject of the percentage of Sunday profits to be allocated to charities. The sub-committee recommended that there was no good reason for the Council to depart from their previous decision, except that in computation of the profits an allowance be made of a rent equivalent, namely, one-seventh of the gross annual value in respect of each kinema.

Revised figures, approximately 75 per cent. of profits, have been fixed as follow: Regal, estimated profit per Sunday, £7 7s. 5d.; contribution per Sunday, £5 10s. Odeon, West Wickham, £10 2s. 2d., £7 10s. Odeon, Elmers End, £9 8s. 6d., £7.

An amendment proposed by Coun. Neill that the percentage of Sunday kinema profits to be alloted to charities be fixed at 10 per cent. was defeated.

£600 from Darlington

Darlington's General Purposes Committee of Darlington Town Council have approved the decision of the local Watch Committee to submit a draft Order for Sunday opening.

Ten Darlington kinemas have agreed to pay a total of £600 a year to charities from the date that the Sunday opening becomes operative.

The amount is to be paid in the following proportions: Court, Majestic and Regal, £90 each—£270; Alhambra, Arcade, Empire and Regent, £60 each—£240; Central, Plaza and Scala, £30 each—£90. Total, £600.

Several protests against the application have been received.

LONDON SALVAGE DISPLAY

The Trafalgar Square Naval Display in aid of the All Salvage Campaign is drawing vast crowds, and on Sunday more than 80,000 people queued up to inspect the convoy of model ships at anchor in the basins.

By arrangement with the Ministry of Supply, Two Cities Films, Ltd., specially reconstructed this magnificent display, which was built at Denham Studios, using as its motif the 30-ft. model of H.M.S. *Torrin*, heroine of Noel Coward's "In Which We Serve."

This display, with its centrepiece of the bridge of a tanker, is bringing home to the public the vital importance of saving shipping space by salvaging every scrap of material possible.

F. Del Giudice, managing director of Two Cities Films, Ltd., attended the opening ceremony, held on Saturday morning, June 5, when Lord Portal, Minister of Works, opened the Salvage Campaign.

A scene from British Lion's HIT PARADE OF 1943, starring John Carroll and Susan Hayward, which starts a season at the Regal on June 23

Continued from page

Government "Monopoly" Inquiries

B. of T. Meets Industry

specting the concentration of financial control in the film industry.

The Spark

Matters were recently brought up to a head by proposals that certain companies controlled by J. Arthur Rank should come to an agreement with the major American renters to supply them with all their British quota requirements and to form Scenario Institute, Ltd., to buy film rights and screen plays and stories.

The A.C.T. is strongly opposed to such move, which might be against the interests of the workers. A similar critical attitude has been adopted by the Screenwriters' Association.

Monopoly Threat

A large proportion of British studio space is now dominated by the Rank interests, who also control, in addition to theatres, music halls, equipment and furnishings and also television.

On the exhibition side the main fear is that Mr. Rank might attempt to obtain control of Mr. Allen's A.B.P.C. group, which is the largest circuit in the country. It consists of about 450 kinemas together with production, distribution and equipment facilities, and is regarded as the plum of the British Industry.

The Maxwell Holding

Mr. Allen's view is that there is not the slightest chance of this happening while he remains independent chairman.

But the possible line of approach is what is known as the "Maxwell" holding. That is a block of 2,005,000 5s. ordinary shares held by Mrs. Maxwell, widow of the founder and late chairman, John Maxwell. These shares represent just over a 25 per cent. interest. Together with 2,000,000 shares held by Warner Bros., of U.S., they would give control. Constant offers are being received for the "Maxwell" holding, but so far it has not changed hands.

The Maxwell and Warner holdings represent about £1,000,000 out of a total public share and loan holding in the A.B.P.C. group of £10,500,000 **Mr. Allen, it is understood, is definitely unfavourable to any sectional control either from inside or from without.**

Isle of Wight Imposes Child Ban

Isle of Wight C.C. General Purposes Committee has reconsidered the terms of Sunday opening and has added the following additional conditions to those already existing for Sunday performances:—

(a) No children under the age of 16 shall be admitted to any kinematograph exhibitions on a Sunday unless accompanied by an adult; and (b) all possible steps shall be taken to ensure that reasonably adequate accommodation is available to all members of the Forces at reasonable prices.

PLAYTIME FOR WAR WORKERS

T. S Dawson's Speech to Cinematurians

WHAT is being done at industrial hostels to entertain workers employed at remote war factories was explained by T. S. Dawson, president of the Society of Cinematurians, at the luncheon meeting on Friday.

He stressed that it would not be in the best interests of the Trade for people who are miles from any kinema to be debarred from the opportunity to see pictures, especially as no question of competition arises.

"I can say at once," he said, "that even if the pictures are often old, the lure of the kinema still prevails and a couple of hours at the pictures are a grand refresher for tired workers."

Entertaining Workers

The Government was trying to make life as pleasant as possible for the army of transferred workers whose homes were far removed from their places of employment. They were accommodated in hostels, and in some cases residential clubs, the management being in the hands of such organisations as the Co-operative Holidays Association. The managing associations had made a great success of the work they had undertaken. These industrial hostels housed several hundred people from every walk of life; they were self-contained and might be situated miles from any town or decent-sized village.

At various times every possible type of entertainment was provided in the theatre and dance hall.

The entertainment is not given away free but is sold at a reasonable price to people in what they are entitled to regard for the time being as their own homes. Agreements arrived at with such organisations as the C.E.A., K.R.S., etc., have, from the first, been most strictly observed by all the parties concerned.

Workers themselves also organised entertainment. He had met factory workers now starring in works concert parties who, years ago, were engaged regularly by companies with which he was connected. He knew one labour officer who, before the war, was at Elstree and with 20th Century-Fox in Soho Square.

Kinema-Minded

"What will the effect be when the workers return to their homes when the war is won? In my opinion, it will result in greater tolerance of the other fellow's point of view and in encouraging a love of the theatre in people. For the kinema, I would say that keeping people kinema-minded while they are far away from the local picture house is sound commercial sense and will react to the future benefit of the Trade."

Continued at foot of column 2

Some 180 Managers of the London Control of Odeon Cinemas took part in an Exploitation Convention last week. The proceedings were attended by J. Arthur Rank, who was introduced to the Conference by John Davis and F. Stanley Bates, joint-managing directors

School Hour Prohibition

BIRKENHEAD DECISION

Children of school age are to be refused admission to Birkenhead kinemas during school hours, it was announced at the meeting of the Birkenhead Town Council meeting on June 2.

The chairman of the Watch Committee said that members of the Watch Committee and of the Education Committee and three teachers had discussed the situation with representatives of the exhibitors. The latter had promised to do all they could to prevent children under 14 years from attending shows during school hours. The parties had agreed to collaborate.

"Does this apply to children who are accompanied by parents?" asked Ald. W. Egan.

The chairman of the Watch Committee replied the decision applied to all children under 14, who ought to be at school, and it was the parents' responsibility to see that the children did go to school. If children went to the pictures when they ought to be in school, even if accompanied by parents, they were doing wrong.

Wallasey Raises £600

Collections at Wallasey kinemas for the British Red Cross totalled £600, details being: Capitol £119, Gaumont Palace £102, Liscard Palace £84, Trocadero £67, Marina £57, Moreton P.H. £42, Winter Gardens £40, Embassy £35, Queen's P.H. £12, Royal £14, King's £11 and Court 18s.

W. J. Speakman presided at this meeting. Harold Brooks, who proposed the vote of thanks to Mr. Dawson, referred to the title of the address, "Workers' Playtime." With equal truth, he said, it could have been called "Players' Worktime."

S. W. Pink (hon. secretary) reported membership of 165 and that the next meeting would be held on July 2. Collection for C.T.B.F. realised £3 10s.

ULSTER PRICES INCREASED

Crawford M'Cullagh's Sixteenth Term

With the coming into force of the Northern Ireland Budget increases most of the exhibitors have passed on the tax to their patrons and have posted notices in their lobbies and pay-boxes showing how much of the admission money goes in tax and how much to the kinema. Some kinemas have also revised their lower prices, feeling that the time was opportune to increase them.

Lord Mayor Again

Sir Crawford M'Cullagh, Bart., one of the pioneers of the Industry in Northern Ireland and a director of the Classic, Belfast, has been elected Lord Mayor of Belfast for the sixteenth time.

John A. Hunter, the Limavady exhibitor, has been elected chairman of the Limavady Town Council for the fifteenth successive time. In over 44 years' membership of the council he has only missed one meeting.

Local interest was aroused by the audience at the Regal (Odeon), Henley-on-Thames, during last week, when a film taken of the procession for "Wings for Victory" was exhibited during the week.

THE DEVIL BEHIND SUNDAY FILMS

But the Vicar Thought Otherwise

ELLESMERE Port Urban Council decided by 14 votes to 9 to take the requisite steps to enable kinemas to give Sunday performances.

In the debate there was vigorous opposition, which contended that vested interests inspired the application, and that if kinemas did give Sunday shows, it would be the thin end of the wedge to commercialise the Sabbath. One councillor went so far as to say that the agent of the devil was behind Sunday opening.

One of the supporters of Sunday opening was the vicar of Ellesmere Port, who said he was in favour of Sunday kinemas as a war time measure, but he hoped the licensing authorities would make stipulations in regard to the films to be shown. His only reservation was that kinemas should not open until 8.30 p.m.

When the chairman ruled that no guarantee could be given about the hour of opening, which was a matter for the Justices, the vicar declined to give a vote on the issue.

SERVICES APPEAL FOR S.O.

Newcastle Move

Newcastle-on-Tyne Watch Committee has unanimously agreed to recommend the City Council to approve Sunday opening.

The decision was reached after a deputation of high Service officers in the North region had been received by the Watch Committee and expressed a wish that the Watch Committee would sanction the Sunday opening of kinemas.

There was, it was pointed out, a great need for the troops to be provided with harmless entertainment.

The recent collections at the Halesowen Picture House and Lyttleton kinemas, owned by Bernard Bray, for the Red Cross Prisoners-of-War Fund realised £91 5s. 7d.

Cliff Edwards, Betty Rhodes, Macdonald Carey, and Dona Drake in Paramounts' comedy SALUTE FOR THREE

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SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

PUBLIC tastes in the matter of entertainment will seemingly always remain something of a mystery. Recently an experienced showman told me that he did record Sunday business with a couple of second features. Seeking for a reason, I noticed that the title of one contained the adjective "mad," and that of the other the word "savage." This suggested that his public had a fondness for "strong meat." "They certainly do on Sundays," answered my informant, "but not on weekdays. If I had played that programme on a weekday it would have flopped." Thus we are faced with the enigma that a public which welcomes the macabre or frankly lowbrow on the day guarded by the L.D.O.S. would turn up its collective nose at the same pictures on working days. Who can explain this anomaly?

The Rayleigh Lake

ONCE again, John E. Lake, of the Regal, Rayleigh, has been well in the limelight and this little town.

By placing himself and his kinema at the disposal of the "Wings for Victory" Committee, arranging many intriguing stunts, with appearances on his stage by local dignitaries, a raffle and a new scheme for choosing "Miss Wings," by also choosing an escort for the week, and finally, by the presentation of a Wings Certificate to the first baby born in the town during the celebration week.

The unstinted thanks he has received from all shades of opinion in Rayleigh are ample reward to him for the good work he has put in and signify the success of his efforts.

Harries' Victory

WITH 2½ years to his credit as manager of the Regal, Paignton, Manager E. Harries is now a member of the following committees: Aid to China, Aid to Russia, Wings for Victory, and the local Council Reception Committee.

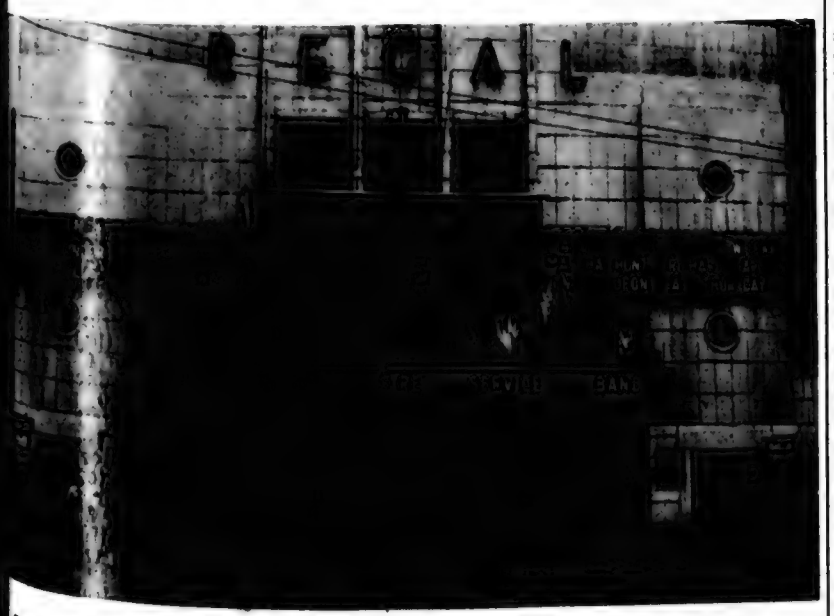
He is also a member of the Mobile Special Police and now a prospective member of the Rotarians.

It was only to be expected therefore that he would be asked to give assistance in the "Wings Week," which he did to such good effect that all his publicity expenses were paid, and he has received a grateful letter of thanks from the organisers.

His methods followed the lines of so many other exhibitors, but his ardour was keen and much hard work was entailed to carry out his programme with credit to himself and to the satisfaction of the town's residents.

All Red

TO get Wealdstone interested in the showing of "The Story of Stalingrad" (Paramount) at the Odeon, Manager V. A. H. Crawley arranged a big display in collaboration with the Society for Cultural Relations with the U.S.S.R. He filled his foyer with original hand-painted cartoons bearing captions in Russian, sheets of Russian war pictures of the Stalingrad sector and of German atrocities, fascinating photographs of Russian life, education, war production, etc., a table covered with books on our gallant Ally, hammer-and-sickle flags, and stills and notices about the film. This unusual display attracted crowds.



Flaming publicity outside the Regal, Hackney (A.B.C.), to advertise THE BELLS GO DOWN (U.A.). Manager A. V. Hancock linked this with a collection for the N.F.S. Benevolent Fund.

Regallantry

IN response to an invitation from Manager A. V. Hancock, I dropped in at the Hackney Regal (A.B.C.) one Saturday evening recently to witness his latest campaign. As I approached the hall my attention was riveted upon an outstanding house-front display consisting of a 12 ft. by 20 ft. backcloth, suspended above the canopy, representing the City of London in flames as so many of us knew it on those terrible days during the Battle of Britain. This arresting view, showing St. Paul's in the centre amid shattered buildings, was painted and supplied by Ealing Studios, and an edging of flames around the front of the canopy made it appear as if this was itself ablaze.

Mr. Hancock (who performs A.R.P. services in the district where he lives), determined to make the film "The Bells Go Down" (U.A) a means of helping the N.F.S. Benevolent Fund and the Fire Service, themselves were only too glad to assist. So every night the military band of No. 36 area, 30 members strong, under Bandmaster H. C. Newton, gave a 20-minute stage interlude of lively melodies. Mr. Hancock had also approached Tommy Trinder and Philippa Hiatt, stars of the film, and they responded by supplying two signed photographs for auction, Trinder sending his along with a telegram of greeting to "You lucky people of Hackney." Miss Hiatt did her part by making a personal appearance at the Regal on the opening night. Between items of the band interlude Mr. Hancock used his extensive stage experience to tell the audience breezily all about the Benevolent Fund and to auction the stars' pictures, as well as a group of the band, and his bantering remarks and cheery manner stirred those present to bid briskly. While I was there amusement was caused by a wit in the balcony who repeatedly capped offers by bellowing ". . . and sixpence" until he was threatened with expulsion, but in the end he secured the picture of the band. The result of all this energetic effort was a total of over £100.

Group of notabilities at the Pavilion, Wick, which includes Sir Archibald and Lady Sinclair with Provost Sutherland and members of the Burgh and County officials.

The Local Lad

WHEN a Universal newsreel was shown at the Odeon, Motherwell, the soldier hoisting the Union Jack at Tripoli upon the entry of the troops was recognised as Sergt. D. Grant, of the Gordon Highlanders, and, as a son of parents resident in the district, Manager A. J. Burl had two photographs made from the film, and at the subsequent showing of "Desert Victory" these, together with copies of the *Tripoli Times* and a souvenir programme of the Miramire Theatre, Tripoli, were presented at a ceremony presided over by ex-Bailie Alex Mathie, supported by Bailie Brown and ex-Bailie George Barr, M.B.E., J.P., and an audience wild with enthusiasm.

On the Medway

OUTSTANDING exploitation of the film "In Which We Serve" by Lionel S. Stevens, National, Chatham (G.-B.), launched the Medway Towns "Wings for Victory" Week. Mr. Stevens, with the co-operation of his colleagues on the "Wings for Victory" Publicity Committee, organised a parade of three squadrons of the A.T.C., who, 200 strong, were led by the W.A.A.F. band from Rochester to Chatham. The smartness of the procession caused great interest in the towns, and 600 invitations to senior schools in the area added to the tremendous interest of the occasion. Many officials of the town were present and the audience were addressed by Major Grist, M.C., the chairman of the Medway Towns "Wings for Victory" Committee.

A 15-ft. banner, supported by renter's publicity, and specially designed pictorial blocks in the Press lay-out, rounded off a comprehensive scheme that this enterprising showman can be justly proud of.

Dandy Worthing Show

LOCAL interest was roused by A. Kaye with his well-spread preliminary campaign for screening "Yankee Doodle Dandy" at the Plaza, Worthing. An elaborate 15-minute stage scena was presented throughout the preceding week, when the Picardo troupe of 12 juvenile singers and steppers appeared in a pot-pourri of the film's songs and dances, with the smallest boy member making a delightful little James Cagney. Dibs Torrance supported this at the organ and also gave featured recitals at every session, while Manager Kaye delivered a topical prologue to the Picardo interlude. Eileen Miller was invaluable behind the scenes in ensuring smooth running.

Tie-ups with Woolworth's and the Mansfield Music Store produced, in each case, a complete window display of sheet music and records, flanked by stills and advertisements anent showing.

Payday Parade

HOW the enterprise and initiative of a kine manager can influence events within his district is shown by the happenings at Hereford, where Manager D. H. Vaughan made the Kemble Theatre a centre of local interest.

Services Nights, where local vaudeville talent give weekly performances, have been featured the country over from the beginning of the war, but Mr. Vaughan saw an opportunity of a new method when the energetic director of a local amateur dramatic society, aware of the demand for "live" entertainment and seeking more scope for his talented members, conceived the idea of approaching a kinema equipped with a stage, dressing-rooms and other paraphernalia necessary to "live" shows for permission to run a short weekly variety stage show. D. H. Vaughan, taking advantage of local conditions—and mindful of opposition—offered his stage, free of cost, to the society for 40 minutes every Friday night. A risky experiment which has turned out well.

"Payday Parade" is the apt and novel title of this "stage show with a difference." "Payday Parade" has played to capacity houses for 18 consecutive weeks, yet is only now getting into its stride. From a self-conscious beginning, "Payday Parade" has become a weekly event of considerable social importance.

The Hereford "Payday Parade" keeps nearly 50 people in constant rehearsal. These are all amateurs or, it would be more accurate to say non-professionals, who earn their living as machine operators, inspectors, clerks, etc., during the day and spend their leisure time rehearsing dances, sketches, choruses, musical items, etc.

The programme is different from the usual run of stage shows, because it does not consist of a bill of talented individuals recruited by the kinema manager, but is a fully rehearsed, carefully devised stage show made up of groups working on a rota under the direction of a lively leader and a qualified producer, both factory workers themselves. The result is a well-balanced, ever-expanding, ever-improving show with a crowd of interested followers whom the Kemble manager is more than pleased to accept as a reward for his enterprise.

A Happy Team

A FINE vestibule display for Easter of gigantic Easter eggs, with live week-old chickens playing about, and suitable letters (cut out) was arranged for "Happy Go Lucky" by Rex Rudd at the Regal, Sunderland. A big display on a blackboard (12 ft. by 16 ft.), with cut-out letters and photographs, caused a great deal of excitement, for this, by the way, was the only Easter display in Sunderland, and in consequence was highly commended by the local Press.

This has now been followed by a vestibule display with a 9-ft. model of one of our latest destroyers with aircraft suspended above to exploit the "Silver Fleet."

These displays were conceived and carried out by the combined efforts of Rex Rudd, his assistant managers and chief operator, among whom is perfect co-operation.

Novel Panels

SOMETHING new by way of backing for publicity panels at the Islington Carlton (A.B.C.) has been found by G. E. Evans. The stuff, commercially known as Steadoglass, is a kind of oiled fabric having an orange hue, and Mr. Evans has had pieces of it cut to size and then painted in water-colours by his poster artist with designs and messages about the show. The advantage is that when done with the art work can easily be washed off the fabric, which is then ready for the next design. For this purpose Mr. Evans has provided three pieces of the material for each advertisement site, one being in use while another is being washed and the third is in the artist's hands. There is thus a continuous flow of bright designs, always looking fresh and attractive.

Celebration

A THANKSGIVING service was held on Home Guard Sunday in the Hackney Regal (A.B.C.) to mark the recent victory of our Forces in North Africa and to celebrate the third anniversary of the formation of the Home Guard. The Mayor of Hackney attended and spoke from the stage after having inspected a guard of honour provided by local Home Guard units, and afterwards the national anthems of the Allies were played, the audience being invited to join in. Finally, a message of congratulation and good will was sent to General Eisenhower.

SAVE YOUR WASTE PAPER!

"Yankee Doodle Dandy" purchasing War Bonds from Councillor Harry Mears at the Westover, Bournemouth, in Bert Miller's campaign for the Warner film.

Worcester's "Lady of the Wings" with her maids of honour elected at th Gaumont, Worcester, an attraction which brought in much patronag

OUR ROAMING REPRESENTATIVE says :—

Old Pro's

MANY actors who tire of touring and the precarious life of the stage turn in their later years to management, and, generally speaking, they should make the best showmen. But management, particularly nowadays, when regulations abound and circuits have their complex systems, calls for something more than pleasant memories of the plaudits of the crowd and a knowledge of graceful deportment and clear enunciation. This was brought home to me forcibly the other day during a chat with an experienced circuit manager who had been given an ex-pro. to train. "He'll never make a manager," he told me. "He can't cope with the office work. He hasn't the faintest notion of routine." So another man of experience in one line will fail to make the grade in the film business. It all goes to show that you can't make a manager out of any old material—as some of the circuits seem to believe.

Bullying Doesn't Pay

"THE only way to get on with the boss is to bully him; he bullies me, and that's the only treatment he understands!" This astonishing statement was made to me the other day by the manager of an independent hall. Such a state of affairs must be uncommon, but I have reason to believe that it is not unique. I have heard before on a number of occasions of kinema owners who treat their employees as if they were mediæval serfs, bound to them body and soul. Many employees, particularly nowadays when there are more jobs than skilled workers to fill them, would not endure such treatment; but a few unfortunates must either submit or get out. This kind of behaviour by the employers is both discreditable and unwise. It disgraces those who adopt it and disgruntles those who endure it, with the result that the sufferers never give honest, wholehearted service. If any of the bullies read these lines let them take note and mend their ways—if only for their own benefit.

Sound Workmanship

THE current difficulty in maintaining buildings in first-class condition owing to shortages of materials and skilled staff is having the effect (not unexpected) of revealing the relative enduring merits of old and new theatres. Buildings erected before the growth of modern circuits were, in many ca more substantially built and be furnished than the somewhat mushr edifices of recent years, and are standing up better to the war strain. It has been pointed out that solid brasswork, well-laid flooring careful brickwork of the 1920 vintage are now proving their superi over the flashy chromium "art" f ing and modernistic tile fronts of modern shows. They are somet badly "dated," but in present c tions they, like hardened veteran earlier campaigns, are showing they have a robustness lacking in younger generation. In some resp therefore, managers of the older ho have the advantages over their conf in more recent erections.

The Perfect Patron?

SOME time ago the *Manch Guardian* recorded the results o investigation begun about two years into the use of their leisure by sc girls aged between 14 and 18 year a densely populated working-class trict covering an area of about one-f of a square mile. M ny points revealed by the quiz, among them out of the 100 girls questioned was one who went to e pictures times a week. She mu be the ex tor's dream of the perfe patron (u while there she rips the hairs or c the arm-pads). Two g s went t flicks five times a week; six went times; 24 went three ti s, and 50 twice a week. The distr under re had five kinemas and o dance so how they all surv d (unles drawing patronage fr surroun districts) I don't know. spite the pensity of these schoolg for polis the pay-box plate with ir coins. Of special interest to he other of the business—the pro cer—woul the information that per cen those questioned admit that chose their films by the ayers, a per cent. by the titles. e is no s for the author, script-wri or prod Only a popular player o an intrig title could get a film ove these y fans. Why, then, pay s fees fo production rights of the ld's ma pieces if works of less merit. preted by stars of rank decorated with an appeal title, a business? (Or should w erhaps to raise the level of ki na appr tion among these imm ture y students?)

John E. Loke congratulates the winners of his escort competition at the Regal, Rayleigh.

Steadingrad

It is a sign of the times that select Finchley, which not long ago would have shuddered at the mere mention of Soviet Russia, took an enthusiastic interest in the screening of "The Story of Stalingrad" (Paramount) at the Odeon. This was stimulated by Manager H. E. Stead, who arranged an attractive display in his foyer to publicise the booking. Backed by national flags (including that of our Allies) and a large portrait of Premier Stalin was a bookstall on which was placed a fine assortment of books and pamphlets about the U.S.S.R., described by the central card device: "Your Soviet Allies and How They Run Their Country."

On Friday evening ladies of the London Central Choir provided a delightful interlude in the programme by singing a selection of typical Russian songs, including that of the Russian airmen. Miss Geraldine Peppin, leading pianist from the Unity Theatre, also gave a short piano recital of Russian music, and these items were warmly received by the audience.

Holliday Fare

BEARING in mind the theme of the story of "The Amazing Mrs. Holliday" (G.F.D.-Universal), which deals with refugees of the war in China, V. A. H. Crawley, of the Wealdstone Odeon, linked his publicity for the picture with the current appeals for funds to aid our gallant Eastern allies. By collaboration with the Aid to China Fund, he was enabled to set up a charming vestibule display with a distinctly Oriental aspect, consisting of a full set of Chinese robes, needlework, flags, booklets and Far Eastern war scenes, to which he added appeal posters, cut-outs, etc. I noticed, too, that before Easter he had made good use of a double-page spread from our advertisement pages by putting it, fully expanded, on an upright vestibule board usually reserved for letterpress announcements in cloth type. He heralded the coming of the picture by means of a neat "agony column" advertisement in the local Press, reading: "Watch the Odeon Easter announcement: the amazing don't-miss-this-Holliday programme—and that means Deanna is coming." This set the locals all agog, wondering what was in store for them, so that the subsequent publicity had good effect.

Magic of Music

THERE was a grand send-off for "Desert Victory" on its opening night at the Ritz (Odeon), Chelmsford, when Manager Francis Minde arranged the stage appearance prior to the picture of the Band of the 6th Battalion Essex Home Guard (32 pieces) in a special half-hour programme. The band also performed on Saturday evening, and on each occasion was given a rousing reception.

In introducing Capt. Lewis, Mr. Minde referred to the magnificent fighting the Essex boys had contributed to the Tunisian victory and hoped patrons would let him know of any Essex lads they recognised in the film. This had a gratifying response and resulted in excellent Press publicity.

Capt. R. E. Lewis announced the band's successful audition by the B.B.C., Major O'Donnell, conductor of the B.B.C. Military Band, who conducted the audition, stating that the battalion band's playing "reached a very high standard and was certainly equal to any Home Guard band in the country."

For 1s. 1½d.

THE display for "Bambi" arranged by A. G. Leavers at the Luxor, Lancing, from odds and ends was most attractive and unusual. Unfortunately, the photograph received is usual—the usual amateur snapshot, fit for an album of souvenirs, but totally useless for reproduction.

His setting was a forest glade with Bambi and all his animal friends. The forest scene, done by Mr. Leavers himself, had the trees and other vegetation made up from crumbled and shredded coloured posters, the animals being painted by a corporal friend in the R.A.F.

A green floodlight added a realistic touch by giving a natural tint to the old poster material.

This very effective setting was made in its entirety for the insignificant cost of 1s. 1½d.

Yankee Doodle on Parade

A COMBINED boost for "Yankee Doodle Dandy," the "Wings Week" Campaign, the C.T.B.F., and business at the Wendover, Bournemouth, resulted from Bert Miller's activities during this gala week.

Mr. Miller arranged many tie-ups in the town, and his peripatetic Yankee Doodle paraded the district and attended all the attractions. One of the £5 Defence Bonds which he bought is to be handed to the C.T.B.F.

Short of a Dozen

ELEVEN window displays in a week for one picture in one town is pretty good going at the best of times, and such an effort entails a considerable amount of hard work. Manager Arthur Esgate, of the Regal, Bridlington, not only accomplished this when Paramount's "Star Spangled Rhythm" was screened at his theatre, but he also arranged for the presence of celebrities when the picture opened there.

There is no doubt about the effect of this "mass attack" on the population of this well-known Yorkshire town, because the business smashed all previous records for the house.

As part of his fine exploitation scheme, Mr. Esgate arranged a striking display of star portraits in both the stalls and circle lounges of the Regal, and with the co-operation of various stage artistes and the theatre organ, the music from "Star Spangled Rhythm" was featured with impressive effect. Following the "Celebrity Night," the stars' opinions of the picture were displayed on the theatre news board.

Southgate's Gentle Sex

THE showing of the G.F.D. film, "The Gentle Sex," at the Southgate Odeon was regarded by E. Neeter as a good opportunity to pay tribute to the part played by women of the district—many of whom rarely get any public credit for their labours—in war time activities, and arranged a stage ceremony on that basis. Every evening throughout the run of the picture he had a parade on the stage of two representatives of the A.T.S., N.F.S., B.R.C.S., Post Office, Civil Defence First Aid, St. John Ambulance Brigade, Warden Service, W.V.S., Women's Land Army, G.T.C., British Legion (Women's Section), W.A.A.F., ambulance drivers and munition workers. As the tabs parted they marched on two at a time as Mr. Neeter announced them, and formed up symmetrically at the back of the stage. As each pair entered they were greeted with rounds of applause.

On the Saturday afternoon there was an impressive parade outside the theatre of 450 members of the various organisations listed, who marched past a saluting base where the Mayor of Southgate took the salute.

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Vestibule display at the Odeon, Wealdstone, for THE AMAZING MRS. HOLLIDAY (G.F.D.) in conjunction with Aid to China Fund.

"YANKEE DOODLE DANDY"

Notes on Warner's Exploitation Contest

THE opportunities afforded to showmen by the many exploitation angles of "Yankee Doodle Dandy" led Warner Bros. to expect many entries, but the resultant submissions by exhibitors and the high quality of their showmanship efforts were far greater than had been anticipated and provided a difficult task to the adjudicators.

To give details in full of the many outstanding displays, etc., would occupy much more "Kine." space than is available in these days of paper restrictions, but the few illustrations shown here will give indications of the London winners' inspirations and possibly provide ideas for provincial exhibitors.

To those able showmen who are not mentioned here, we express our regret, for it seems almost criminal to ignore so much talent, but the war must finish and paper restrictions be abolished before we can give credit to all who deserve it.

The property horse whose antics created so much amusement at the Ritz, Neasden.

MISS ANDERSON provided such excellent advertising fare at the Ritz, Neasden, and her efforts covered so many spheres that her double award was certainly deserved. Her stunt of a full-size property horse parading the town during the busiest shopping period of the day collected crowds that were occasionally a liability as a source of trouble with the police. The two men inside the skin did their part to perfection by trotting up and down the vestibule, standing in the famous Tishy stance, dancing in time to the Y.D.D. tunes from a concealed gramophone, joining 'bus and ration queues, and fooling about generally at busiest corners, and above all, by performing special antics for school children, was almost equivalent value to a special B.B.C. broadcast.

Effective and crowd-collecting propaganda was provided at the Regal, Putney, by F. C. Harper, who made a life-sized cut-out figure of Yankee Doodle Dandy in full colours, minus the head. Patrons merely stood behind the cut-out to be photographed in this guise. Hats of all sizes were provided.

Peter Bourchier had a live attraction at the Palace, Kensal Rise, in the person of Miss E. Hammond, international beauty queen, who, by the sale of her autographed photographs, raised £18 for Willesden Hospital.

Shop window displays are no novelty, but 15 for one picture seems something like a record. This was achieved by Frank B. Prior, of the Savoy, Croydon

A. Higham Cowan with his public address van, exploiting YANKEE DOODLE for the Ritz, Muswell Hill.

YANKEE DOODLE cut-out without a head, behind which patrons of the Regal, Putney, were photographed.

LOUDSPEAKER vans are infrequent these days because of petrol restrictions, but A. Higham Cowan, the Ritz, Muswell Hill, tied-up "Yankee Doodle Dandy" with the local Stay-at-Home Holidays campaign—and secured a petrol permit for the job. That piece of ingenuity won him £5 in the special stunt section of the A.B.C. exploitation contest.

Strong tie-ups with local stores were made by Manager Sait, of the Carlton, Upton Park, for "Yankee Doodle Dandy." A Yankee Doodle impersonator paraded the shopping centre, informing crowds of the bargains offered by the various stores and the entertainment offered by the picture.

Yankee Doodle came to Wembley in one of the smallest Shetland ponies in the world. Manager M. O'Callaghan used it to ballyhoo the James Cagney picture at the local Regal.

MORGAN'S SLIDES LT
still at
309, Gray's Inn Rd., Londo
'Phone: TERminus 25[illegible]6/7. W.C
IF addresses are ready—

Miss E. Hammond, British and American beauty queen at the Palace, Kensal Rise, assisting Peter Bourchier

One of the 15 show window YANKEE DOODLE tie ups, [illegible]nged by Frank B. Prior at Croydon

The London Central Choir, who sang Russian melodies at the Finchley Odeon as part of C. E. Stead's campaign for THE STORY OF STALINGRAD (Paramount).

MUSICAL NOTICES

A New Recruit for the Granada Guest Organists

T. Johnson Lewis has now joined the Granada "guest" organists and has already visited Rugby, Woolwich, Barrow and Tooting with a new type of interlude under the title of "Reflections in the Musical Mirror." It calls to attention the fact that all periods in history have been reflected in the contemporary popular music and sets out to prove by a cavalcade of music from 1939-1943 that the present war has produced as good musical compositions as that of the last war. It is, of course, a controversial subject and has the advantage of making the audience think for themselves, which, since the advent of sound films, they certainly have had little practice in this direction.

Some of the numbers featured were the "Warsaw Concerto," Eric Coates' "Calling All Workers," Haydn Wood's "When the Home Bells Ring Again," "Roll Out the Barrel," Noel Gay's "Paris Will be Gay," "Lords of the Air," "There'll Always be an England" and "The Last All Clear." Certainly, the list is interesting and the interlude good entertainment, but my own personal opinion is that the memory life of most if not all of them will be more or less transitory in the days to come.

T. J. L. is an efficient organist and an acquisition to the already strong list of Granada "guests." Last time I met him he was acting as house manager-organist for Lou Morris at the Rialto, Coventry Street, during Florence de Lacy's absence, but the call of the organ console was evidently too strong.

A. W. O.

A Vocal Success at Kingston

When I called in at the Kingston Granada to welcome "Claire" back from her illness and hospital operation I did hear Miss Brenda Marsh, Manager Mr. Baker gave me a greeting and said that the vocalist had been a great success again at this theatre. Well, she certainly has an exceptional voice, both in natural quality and range. An "off-stage" vocal obbligato to Claire's opening number, the Strauss "Gold and Silver Valse" was followed by Tauber's "There Are Angels Outside Heaven," which, although beautifully presented, does not attract me as a musical composition.

"Claire" gave us the evergreen "Pennsylvania Polka" at presto tempo, which showed that her operation had certainly not been on her fingers; then Brenda sang "Shine Through My Dreams," and, finally, as an encore "I'll See You Again," sung standing at the organ console.

This vocalist now shows the result of her intensive training and should make an even greater success with purely operatic excerpts as her main items.

A. W. O.

Generosity Rampant!

The following episode which has been brought to my personal notice is, I think, an example of meanness which it would be exceedingly hard to beat, and in these times is despicable. An organist-house manager in a north-western provincial town had been with the firm concerned just over six months, giving loyal service in his dual capacity, and no complaint or criticism of his work or musical ability had been made. He had, however, four days off duty with a gathered ear, which was intensely painful, and had been given a doctor's certificate which stated he was unable to attend the theatre during that period. On his return he was astounded to find that the proprietor had deducted four days' pay from his wage packet received at the week-end.

Needless to say, he gave in his notice immediately and secured another position within 24 hours and is now in human employment, where, when I visited him a week or so ago, his employer was delighted to have secured his services and the organist perfectly content with his job.

Here was a good case for the managers' association, and I guess that the old Incorporated Society of Musicians would have been delighted to have taken action in such a case.

A. W. O.

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RELEASES FOR JULY 5, 1943

Compiled by A. W. OWEN

"THE DESPERADOES" (Columbia)

CERT. U. Length, 7,772 ft. Reg. No. F.6419. Reviewed in KINE. May 27.

STARS.—Glenn Ford, Claire Trevor, Randolph Scott.

ATMOSPHERE.—Period outdoor Western romantic comedy-melodrama in Technicolor, concerning the rivalry in love of a representative of the law and an associate of crooks.

ORGAN.—The "Jolly Robbers" Overture Suppé (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Decca-Brunswick L.Y.6018 by Symphony Orchestra.

"FORBIDDEN TRAILS" (Pathé)

CERT. U. Length, 5,347 ft. Reg. No. F.6391. Reviewed in KINE. May 13.

STARS.—Buck Jones, Tim McCoy, Raymond Hatton.

ATMOSPHERE.—Western comedy-melodrama in which three U.S. Marshals defeat a crooked saloon-keeper's plot to put a young haulage contractor out of business.

ORGAN.—"Egmont" Overture, Beethoven (N.C.), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.1925 by the B.B.C. Symphony Orchestra.

"THE SPIDER RETURNS" (Columbia)

CERT. A. Length, 7,724 ft. Reg. No. F.6250. Reviewed in KINE. March 25.

STARS.—Warren Hull, Mary Ainslee.

ATMOSPHERE.—Espionage melodrama, a battle of brains between a private investigator and the mysterious head of a ruthless sabotage ring.

ORGAN.—"Finlandia," Symphonic Poem, Sibelius (Chester), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Dr. Malcolm Sargent and Symphony Orchestra.

"LAUGH YOUR BLUES AWAY" (Columbia)

CERT. U. Length, 6,268 ft. Reg. No. F.6298. Reviewed in KINE. April 1.

STARS.—Jinx Falkenburg, Bert Gordon.

ATMOSPHERE.—Light-hearted farce, the vicissitudes of an attractive cabaret entertainer who poses as a Russian princess and finds romance with a comedian posing as a Russian prince.

ORGAN.—"Russian Dance" (Frepax), from the "Casse-Noisette" Suite, Tschaikovsky, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.2540 by the Philadelphia Symphony Orchestra.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	S... C
		LONDON.			
Thur., June 10	2.30 p.m.	G.B. Theatre ...	Miss V. from Moscow	Pathe	Lola La...
,, ,, 10	10.45 a.m.	Studio One ...	The Dark Tower	Warner	Ben Ly... ... ...
,, ,, 10	10.45 a.m.	Studio One ...	Spirit of West Point	Warner	... ...
,, ,, 10	2.45 p.m.	Cambridge ...	Hangmen Also Die	United Artists ...	Franchot ... ...
,, ,, 10	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Pilot Number Five	M-G-M	Brian Do... ...
Tues., ,, 15	10.30 a.m. & 2.30 p.m.	Century	To-night We Raid Calais ...	20th Century-Fox	John Sut... ...
Wed., ,, 16	10.30 a.m. & 2.30 p.m.	Century	Crash Dive	20th Century-Fox	Tyrone P... ... ...
		BELFAST.			
Thur., June 17	10.45 a.m.	Classic	The Desperadoes	Columbia	Randolph ...tt ...
		BIRMINGHAM.			
Fri., June 11	10.30 a.m.	Futurist	After Midnight	Columbia	Chester M... ...
Tues., ,, 15	10.30 a.m.	Scala	Below the Border	Pathe	Buck Jo... ...
,, ,, 15	10.30 a.m.	Futurist	The Great Waltz	M-G-M	Luise Rai... ...
Wed., ,, 16	10.15 a.m.	Forum	Edge of Darkness	Warner	Errol Fly... ...
,, ,, 16	10.30 a.m.	Futurist	No Place for a Lady	Columbia	William G...an ...
,, ,, 16	10.30 a.m.	Scala	Man of Courage	Pathe	Barton Ma...ane ...
,, ,, 16	10.30 a.m.	Tatler	Aerial Gunner	Paramount ...	Richard A...n ...
Thur., ,, 17	10.30 a.m.	Scala	Attorney for the Defence... ...	Pathe	Frank Alb...son ...
		CARDIFF.			
Fri., June 11	10.45 a.m.	Empire	Power of the Press	Columbia	Guy Kibb... ...
,, ,, 11	10.45 a.m.	Park Hall ...	The Great Waltz	M-G-M	Luise Rai... ...
Wed., ,, 16	11 a.m.	Park Hall ...	Aerial Gunner	Paramount ...	Richard Ar...n ...
		GLASGOW.			
Fri., June 11	10.45 a.m.	La Scala ...	After Midnight	Columbia	Chester Morris ...
Tues., ,, 15	10.45 a.m.	Picture House ...	The Desperadoes	Columbia	Randolph Scott ...
,, ,, 15	10.50 a.m.	Playhouse ...	Below the Border	Pathe	Buck Jones ... ...
Wed., ,, 16	10.50 a.m.	Cosmos	Man of Courage	Pathe	Barton MacLane ...
,, ,, 16	10.45 a.m.	Playhouse ...	Aerial Gunner	Paramount ...	Richard Arlen ...
,, ,, 16	10.10 a.m.	La Scala ...	Sailors Three	Ealing Distributors	Tommy Trinder ...
Thur., ,, 17	10.45 a.m.	Green's	No Place for a Lady	Columbia	William Gargan ...
,, ,, 17	10.50 a.m.	La Scala ...	Attorney for the Defence... ...	Pathe	Frank Albertson ...
		LEEDS.			
Fri., June 11	10.30 a.m.	Tower	The Great Waltz	M-G-M	Luise Rainer ... ...
,, ,, 11	10.45 a.m.	Scala	The Desperadors	Columbia	Randolph Scott ...
Wed., ,, 16	10.30 a.m.	Ritz	Below the Border	Pathe	Buck Jones ... ...
,, ,, 16	10.30 a.m.	Tower	Aerial Gunner	Paramount ...	Richard Arlen ...
Thur., ,, 17	10.30 a.m.	Ritz	Man of Courage	Pathe	Barton MacLane ...
,, ,, 17	10.30 a.m.	Tower	Presenting Lily Mars	M-G-M	Judy Garland ...
		LIVERPOOL.			
Fri., June 11	10.45 a.m.	Majestic	The Great Waltz	M-G-M	Luise Rainer ... ...
,, ,, 11	10.45 a.m.	Scala	Reveille with Beverley	Columbia	Ann Miller ... ...
Tues., ,, 15	10.45 a.m.	Scala	No Place for a Lady	Columbia	William Gargan ...
,, ,, 15	11 a.m.	Palais de Luxe ...	Below the Border...	Pathe	Buck Jones ... ...
Wed., ,, 16	10.30 a.m.	Forum	Edge of Darkness	Warner	Errol Flynn ... ...
,, ,, 16	11 a.m.	Scala	Man of Courage	Pathe	Barton MacLane ...
,, ,, 16	10.45 a.m.	Futurist	Aerial Gunner	Paramount ...	Richard Arlen ...
Thur., ,, 17	11 a.m.	Futurist	Attorney for the Defence... ...	Pathe	Frank Albertson ...
		MANCHESTER.			
Fri., June 11	10.45 a.m.	Gaiety	After Midnight	Columbia	Chester Morris ...
Tues., ,, 15	10.30 a.m.	New Oxford ...	The Lost Horizon	Columbia	Ronald Colman ...
Wed., ,, 16	10.45 a.m.	Gaiety	No Place for a Lady	Columbia	William Gargan ...
,, ,, 16	10.45 a.m.	New Oxford ...	Aerial Gunner	Paramount ...	Richard Arlen ...
Thur., ,, 17	10.45 a.m.	Gaiety	Six Shorts	Columbia	
		NEWCASTLE.			
Fri., June 11	10.45 a.m.	Grainger ...	The Great Waltz	M-G-M	Luise Raine... ...
,, ,, 11	10.30 a.m.	Essoldo	The Lost Horizon	Columbia	Ronald Col...an ...
Tues., ,, 15	10.45 a.m.	Essoldo	Attorney for the Defence... ...	Pathe	Frank Albe...son ...
Wed., ,, 16	10.30 a.m.	Queens	The Desperadoes	Columbia	Randolph S...tt ...
,, ,, 16	10.30 a.m.	News Theatre ...	Aerial Gunner	Paramount ...	Richard Ar... ...
		NOTTINGHAM.			
Tues., ,, 15	10.30 a.m.	Scala	Presenting Lily Mars	M-G-M	Judy Garla... ...
Thur., ,, 17	10.30 a.m.	Ritz	Salute for Three	Paramount ...	Macdonald ...rey ...
		SHEFFIELD.			
Tues., June 15	10.30 a.m.	Cinema House ...	The Great Waltz	M-G-M	Luise Raine... ...
Wed., ,, 16	10.30 a.m.	Hippodrome ...	Edge of Darkness	Warner	Errol Flynn ... ...

Money Magnets

ELSEWHERE we have recorded the unusual and intriguing means by which Miss Anderson, manageress of the Neasden Ritz, drew in well over £2,000 from her public on behalf of the Prisoners-of-War Fund, but it should be recorded that this is by no means her first effort for charity. She began her money-taking career at the Ritz with a collection of £250 for the Spitfire Fund last year, and followed up with £500 for the Russian Red Cross soon afterwards. Next came £700 for the R.A.F. Benevolent Fund, and a little later £1,000 for the Stalingrad Defence Fund. For the last named local factories were each given the freedom of the stage for one night and augmented their own collections from workers and managements by collections taken in the hall. The bulk of the money, however, was taken by collections in the factories themselves.

Miss Anderson is firmly convinced that a properly directed appeal cannot help being successful in any district. The public will respond generously if they are approached in the right way. In fact they are so eager that sometimes they will give without being asked. For instance, when she put a tub in the foyer recently to receive unwanted keys, many people dropped money in as well, although there was no appeal to them to do so. If a collection falls flat, therefore, it is (thinks Miss Anderson) someone's fault—but not the public's.

Mayor Thanks Manager

There was an inspiring ceremony at the Gainsborough P.H., Bootle, a few nights ago, on the occasion of the last performance of "In Which We Serve." Bluejackets mounted guard at the entrance and were inspected by the chairman of the Sea Cadet Corps Committee. Later, they marched into the kinema which was lavishly decorated for the occasion and stood by whilst the colours were hauled down.

In a brief speech, the Mayor (Coun. J. S. Riley, J.P.) mentioned that after each performance a collection had been taken for the Royal Naval Benevolent Fund and the Sea Cadet Funds. Quite a useful sum had been raised.

He thanked Manager Higgins and his staff for the wonderful success they had made of the "In Which We Serve" week.

Folkestone's Wings Week

The boom in film entertainment has kept the theatre busy as a première house for new films, but negotiations with J. Donaldson Hudson now all but completed will lead to stage productions being presented there.

The first of these, "It's Time to Dance," now being polished up in the provinces, is expected to open towards the middle of July.

Jack Buchanan will continue his interests in the theatre.

A large number of air photograph enlargements were ...played in ... vestibule of the O... during Wings for Vi... 29 to June 5. The... enlargements of bomb... by the R.A.F. on vario... performance was held ... Friday, June 4, when ... part of the programme ... ance was attended by ... bers of the Council an... mittee of the Wings ...

WASTE ...APER
The salvage d...ive is a... urgent as ever ... Are yo... doing your ...bit?

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

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EXPERIENCED Managers required, exempt; first-class proposition; top salary.—Wardona Cinemas, Evelyn House, 62, Oxford Street, W.1.

KINEMA Manager, also Ballroom Manager.—State full particulars, copy references to Blyth Kinemas, 42, Westgate Road, Newcastle.

EXPERIENCED MANAGER REQUIRED; EXEMPT FROM MILITARY SERVICE OR OVER MILITARY AGE; GOOD SALARY TO THE RIGHT MAN—APPLY EXCELSIOR SUPER CINEMAS, LTD., 288, REGENT STREET, W.1.

WANTED, Manager-Operator for Cinema in Bucks.—Full particulars and experience to D., Box 421, Kinematograph Weekly.

WANTED, Chief Operator. Only those experienced need apply; exempt; permanent; top salary.—Wardona Cinemas, Evelyn House, 62, Oxford Street, W.1.

WANTED, co-Chief Operator; exempt Military Service; permanent position; £6 £7 per week.—Write or 'phone Franklin, Palladium Theatre, Hereford. 'Phone 2492.

CHIEF OPERATOR OR GOOD SECOND WANTED AT ONCE; KALEE PROJECTION.—WRITE EXPERIENCE AND SALARY REQUIRED TO MANAGER, REGENT CINEMA, SWINEHAM MARKET.

PROJECTIONISTS, CHIEF, SECOND AND RELIEF.—Vacancies for men or women of good character and experience in nice kinemas in delightful surroundings; permanent, progressive positions.—Full particulars to Wilmot Hughes, REGAL CINEMA, ROYAL LEAMINGTON SPA.

CHIEF OPERATOR (AND ASSISTANTS) WANTED IMMEDIATELY. REGAL, BOW; ONLY 100 PER CENT. CONSCIENTIOUS WORKERS REQUIRED, WHO WILL BE PAID HIGHEST RATES (PLUS BONUS).—'PHONE LIBERTY 4340.

CO-CHIEF and Second Operators wanted: London.—Apply J., Box 401, Kinematograph Weekly.

CHIEF OPERATOR REQUIRED; FULLY EXPERIENCED; GOOD WAGES; PERMANENCY. — APPLY EXCELSIOR SUPER CINEMAS, LTD., 288, REGENT STREET, W.1.

WANTED, Chief Projectionist for Cinema in Lancashire; first-class equipment and conditions; commencing £5 (including war bonus) £5 12s. 6d.; exempt Essential duty as fire watcher on alternate weeks, £2; permanent position for married man. Also wanted in Lancashire, suitable Second; female applicants would be considered for the latter post.—Apply in writing, stating qualifications, to The Stoughton Vaudeville Circuit, Ltd., 27, Fitzwilliam Street, Sheffield, 1.

WANTED AT ONCE, SECOND OPERATOR; RCA; exempt M.S.; usually two matinées; COMFORTABLE PERMANENCY; fare paid if engaged.—Apply, write, 'phone, Cinema (Tel. 226), Tenbury Bridge, Worcs.

WANTED, two first-class Projectionists; splendid opportunity to those who can prove their business.—Particulars to V., 388, Kinematograph Weekly.

WANTED, Second Operator.—Write or call Chief Operator, Royalty, Ladbroke Grove, North Kensington.

SECOND and Third Projectionists required for N.W. London super kinema.—Write, F., Box 423, Kinematograph Weekly.

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REQUIRED, responsible and capable Technician for maintenance work on 16 mm. talkie equipments for company supplying entertainments to the Forces; good salary.—U. Box 412, Kinematograph Weekly.

PROJECTIONIST required; exempt military service; good salary paid.—Apply, Managing Director, Metropole de Luxe Cinema, Bristol.

FIRST-CLASS Organist required for Essoldo, Newcastle.—State full particulars, copy references, to Essoldo Theatres, 42, Westgate Road, Newcastle.

SITUATIONS WANTED

EXPERIENCED Manager (London and Provinces) requires change; young; exempt; able to take full control; first-class references.—A., Box 418, Kinematograph Weekly.

MANAGER, "present super kinema," desires change; vacant June 21; anywhere; salary £9.—T., Box 411, Kinematograph Weekly.

MANAGER desires change; circuit and independent experience; exempt; first-class references.—V., Box 413, Kinematograph Weekly.

APPOINTMENT required as Supervisor or Manager by fully experienced man; young; exempt; small circuit or modern independent.—Offers to B., Box 419, Kinematograph Weekly.

ADVERTISER, 30 years' experience General Manager, Resident Manager, Company Secretary, Circuit Engineer, desires offers; A to Z knowledge all branches of the business, administrative and technical.—W., Box 414, Kinematograph Weekly.

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FULLY experienced Manager seeks change; over military age; bonded; splendid references; capable of taking sole charge; London district preferred.—X., Box 415, Kinematograph Weekly.

FIRST-CLASS KINEMA MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; EXEMPT AND BONDED.—Y., BOX 416, KINEMATOGRAPH WEEKLY.

MANAGER (31), ex-officer, now on war work, available as Holiday Relief from Wednesday, July 21, to Friday, July 30; also one day weekly.—Z., Box 417, Kinematograph Weekly.

MANAGER (50), experienced all branches and of good education and personality, seeks position demanding general business ability; town or country.—G., Box 424, Kinematograph Weekly.

GENTLEMAN, thoroughly experienced, requires position as Booking and Production Manager to present Unit Variety suitable for both large and small theatres; interested principals only.—Write, C., Box 420, Kinematograph Weekly.

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TIP-UP Seats wanted, large or small quantities.—R. Bovilsky, for Tip-up Seats, 34, Batson Street, Govanhill, Glasgow, S.2.

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June 10, 1943

LADYINTHEDARK
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LADYINTHEDARK

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BUT- RAY MILLAND *

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Paramount Pictures

IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

OL. IX. JUNE 10, 1943 No. 95

Behind the Screens with RCA

The opening of the Warner Theatre in London in 1938 aroused the interest of architects, engineers and sound technicians who foresaw in the special design and acoustic treatment of the auditorium a new departure in sound technique. In step with every new development, RCA designed and installed their "HIGH FIDELITY" Sound Apparatus and probably the most extensive network of sound relay equipment in any cinema. Provision is also made for a limited number of deaf patrons by the aid of the RCA deaf-aid system.

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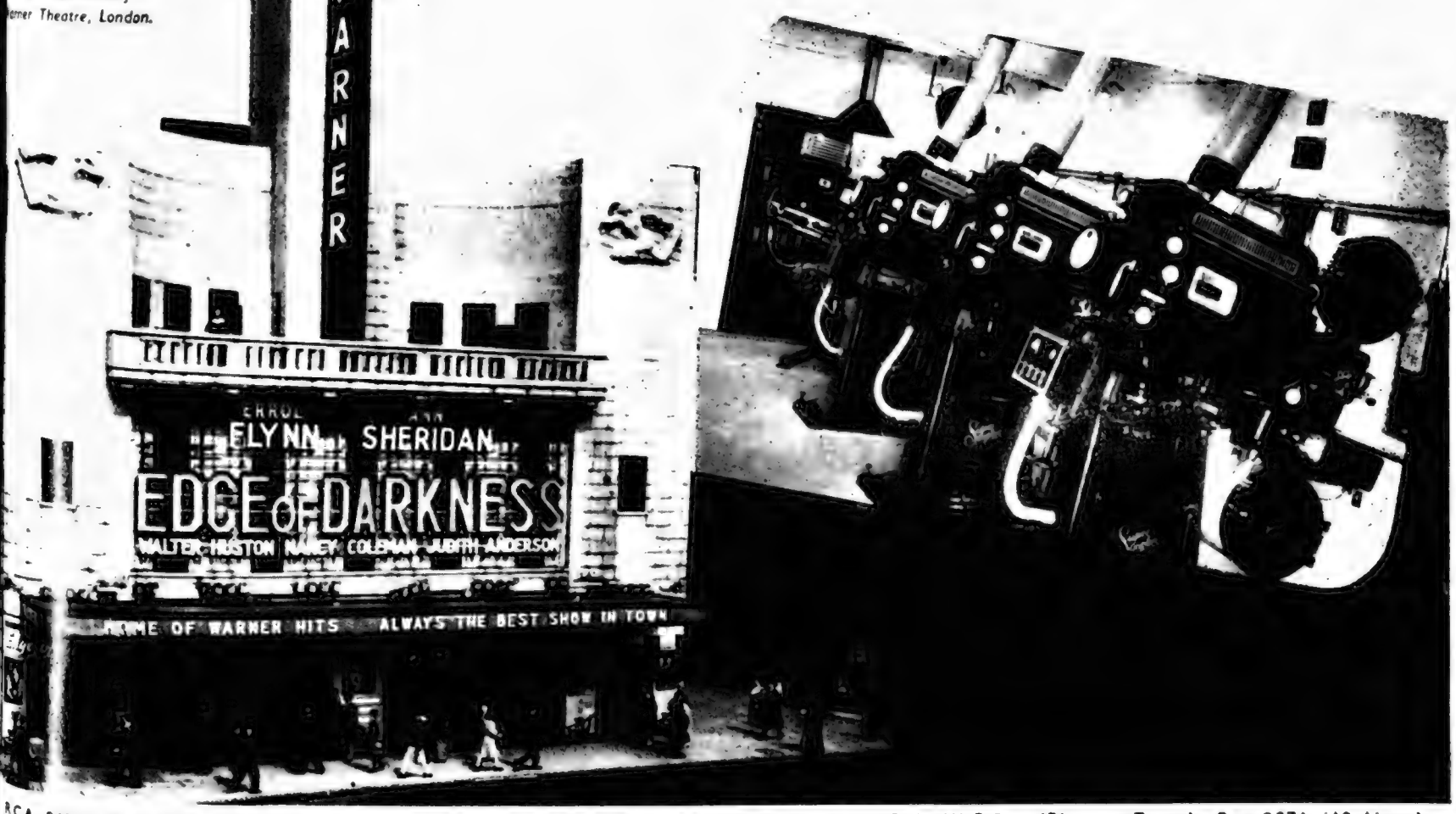
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J.138

The
IDEAL KINEMA
Published by: KINEMATOGRAPH PUBLICATIONS, LTD.
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Observations

WHATEVER else the kinema may offer in handsomeness of foyer or attractiveness of appointments it should never be forgotten that entertainment is its main function.

One is led to this obvious truth by the recognition by a leading renter of the fact that unless a film is seen and heard clearly in the theatre all the effort and expense put into production at the studio is so much waste money. The renter's responsibility, it was urged, does not finish with the Trade show or premiere but extends to the last run of the picture.

All this arises from the proposal of the Northern Ireland C.E.A. for a scheme of inspection of films and training of individuals which will ensure copies being maintained in good order right through the whole series of runs. The extension of the idea to Great Britain is a more difficult task owing to man-power diminution.

Better screen illumination and undistorted speech of just sufficient volume are the first essentials of screen entertainment, and no effort or expense within reason should be spared to secure it. Given these and a film with a story, patrons may even forget uncomfortable seating and possibly stuffy atmosphere or a draught. It is only when the entertainment on the screen becomes less holding by reason of unintelligibility or the quality of the story is considered that one notices the environmental imperfections.

It is with the aim of keeping picture production at its best that, month by month, THE IDEAL KINEMA endeavours to inform, instruct and interest the men whose task it is to project the film. A new column of "Hints for Juniors," introduced this month, is aimed at providing elementary instruction for youthful newcomers.

THEODOLITE.

SHOWMANSHIP OF BUILDING MATERIAL

A Task for Future Planning

By ELLIOTT HAMMETT

WHEN, sooner or later, building or rebuilding is embarked upon in town areas, it is likely to be hedged in by a number of restrictions which had not begun to be enforced in pre-war days. There is hardly a community which has not its official or unofficial town-planning organisation, and it will depend upon the persons operating laws or enforcing rules whether or not those who contemplate building will be allowed much freedom in design of building or use of material.

Harmony with existing buildings—such as are left—may be more strictly required than in the past, and this may in some cases necessitate the use of a sober local stone or a certain type of brick in those areas where the general aspect of a thoroughfare is considered as of paramount importance.

Inharmonious Designs

During the period before the war, when kinema building schemes were being hatched every day, it frequently happened that façades were designed which were annoyingliy incongruous with their adjacent buildings not only in form but in material.

Sometimes a dull, unrelieved brick was employed, which gave no idea of the gaiety of entertainment which would be the prevailing note of the house; sometimes at the other end of the scale trifling decorations in faïence or glass were just fantastic and irritating.

In my hearing the other day someone, speaking of a kinema which will have to be rebuilt, said: "I hope it won't be another of those pancake fronts of pot-clay." I had no opportunity of discovering whether the speaker was any more than "the common man" airing his pet aversion. He was probably one of those who thought that as brick and stone was good enough for his fathers, it was good enough for him.

Pot-clay or faïence or terra-cotta—call it what you will—can be used effectively to produce a really artistic result and need not be over-obtrusive or aggressive. Glass, employed soberly, can give a richness to a façade without contrasting too harshly with its surroundings.

Wider Use of Plastics

We are beginning to hear of great strides in plastic material and its use in previously unheard-of directions. America is experimenting widely with a number of resins, and a huge variety of plastic materials will undoubtedly be on the market at the close of the war which will have quality of appearance, robustness, and durability among their qualities.

The question will be how to employ these smooth-surfaced materials, which are bright in appearance and easily cleaned of city mur' deposits—how to employ them to the best advantage. We have learned to use faïence and glass artistically, and manufacturers have so enormously improved their methods that the old flaking, cracking and chipping of the earlier material is largely a thing of the past.

It is possible that new material when it is first used may have to go through a period of testing, during which we shall discover how to employ it so that its first appearance may endure over a comparatively long period. America's experiments, however, should have covered that ground so that we may reap the benefit of her research.

So our showmanship in the years that lie ahead must express itself in our façades, not blatantly, yet none the less effectively, by the thoughtful choice and arrangement of all the materials which come to our hand.

A Specialist's Task

One thing which has spoiled a great deal of our kinema building in the provinces is the committing of the design to architects who have had no experience in theatre design. It is understandable that local people who have put up the money to build a kinema should wish to give the job of its building to a close acquaintance or even a distant relation. But if efficiency or winning distinction in appearance and the artistic use of the right sort of materials, both inside and outside the theatre, are to be aimed at, the design is the job of a specialist and not that of any architect, however experienced he may be in other types of building.

The kinema architect of the future will first of all produce a design which will best carry out the function of entertainment; he will also have his eyes open for any new material which will improve the appearance of the theatre and contribute to its showmanship.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority: but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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BUILDING TORCH BATTERIES FOR KINEMA USE

"Hot-Roll" Dispatch by Manufacturers

TO many users of electric torches, batteries which provide illumination are just batteries, and no thought of specialised manufacture to meet differing conditions enters the heads of those who have to provide them. There may be surprise that this or that brand has had such a short life, and there may be blame allocated to an employee for lack of care in use. But that is all.

Batteries which appear to have such a short life in use are frequently those which have been so built as to have a respectable "shelf life."

Retailers of batteries require that the product supplied to them shall have this shelf life so that the last battery of a consignment which is sold may give a fair show of satisfaction to the user.

Shelf life, however, can only be secured at the expense of useful life. Consequently, where batteries are in very frequent use as in the kinema, what is needed is not a shelf-life battery, but one which, although it has not this latent quality, will yet give of its best over a short period.

For Specialised Use

A company which manufactures batteries has realised this great difference and has set itself to work to produce a type of battery which will give the utmost satisfaction to the kinema proprietor. It therefore makes this battery in comparatively small quantities and despatches to kinemas in batches of fifty to ensure "hot-roll" delivery and the utmost illumination life. This it can do by ignoring the shelf life demand of the retailer.

B. B. Batteries, Caxton Works, Wimbledon, are Class "B" manufacturers, a class created under the strictest Board of Trade control to replace the output of the established peacetime manufacturers; which output, nominated Class "A," must be directed primarily to the Services during war time.

Supplies are now available for general use that would not exist but for the establishment of this second source of supply, and although these supplies cost slightly more than previously, that is a small item compared with the advantage of availability.

"Horses for Courses"

The chemical formula of batteries varies considerably according to the work expected from each unit. There is, of course, a general standard of energy output to which all units should conform, but there are specialised requirements that can be met by variation in manufacture. For instance, the contents of a battery for export would be entirely different from the contents of one required for immediate use.

This being understood, the company has realised that for the specific use of kinema usherettes a cell is required with the maximum immediate recovery power, as such torches are subjected to more or less continuous use once they commence to function. This maximum immediate recovery power is simple of attainment, but only at the expense of long storage life. If a manufacturer goes all out for one virtue, he must lose the other.

Delivered with the Milk

It has, therefore, been agreed that the ideal supply for kinemas would be a form of milkman's delivery service, from factory to kinema, each day. This being out of the question B. B. Batteries, Ltd., arranges to manufacture and pack for specific use in kinemas a postal carton containing 50 cells, being complete refills for 25 torches. These cells are specially constructed to give the longest possible immediate use. Such postal units are completed each day, if necessary, and held in the works for disposal immediately upon receipt of order.

Batteries should reach any individual kinema within two or three days of manufacture; then only the sensible co-operation of the kinema staff will be needed to ensure absolute maximum efficiency of torch service.

Obviously business can only be effected on the basis of a contract, not for number but for a period.

Kinema proprietors will not be slow to realise the advantages of such a service, and will make inquiries accordingly.

BECKWIN CONTRACTS

The Futurist kinema, Birmingham, which reopened on April 20, was supplied and fitted with the whole of the carpets and curtains by Beck and Windibank, who also renovated the seating, re-covering a quantity of the chairs.

Among recent export orders of the firm are the following: Odeon, Seapoint, Cape Town; 20th-Century, Pretoria; Rex Cinema, Benoni; and Nyja Bio, Reykjavik.

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HYGIENE IN THEATRES
Some Aids to Public Health

AMONG the less recognised responsibilities of the kinema proprietor, one of the most important is that of doing all within his power to ensure hygienic conditions in his theatre. Not only is this a duty to the community but to himself, as any infection which can, by any stretch of imagination be attributed to the kinema as its source definitely harms box-office business. Those responsible for maintaining clean and hygienic conditions in places of entertainment will wish to keep in touch with the latest developments in this field.

Germstroyd Products, Ltd., who were pioneers of germicide disinfectants in this country, are still able to offer bulk supplies of their range of cleaners and disinfectants. These include: "Germstroyd" Liquid Cleanser, a soapless, non-caustic and highly economical all-purpose cleansing preparation; "Germstroyd" Spraying Essence for purifying the air in crowded buildings, available in various perfumes; "Germstroyd" Fluid, a concentrated disinfectant fluid and "Germstroyd" carbolic powder, both highly effective disinfectants with a wide variety of uses.

In addition to the above, these manufacturers have done a great deal to further the development of air-conditioning in this country with the introduction of an electric portable Humidifier, which combines high efficiency with a current consumption costing only ½d. for 83 hours of continuous service. Applications for further details should be made direct to Germstroyd Products, Ltd., Hypro Works, Attneave Street, London, W.C.1.

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NEW PLASTIC MATERIAL
on U.S. Market

U.S. technical journals continue to report progress in the field of plastics development and among newcomers is a new thermoplastic material made from vegetable fibres the resin of Southern pine trees.

Light, rigid, dense and with a low absorption, it is claimed to be fully capable of replacing steel for pipes, panels conditioning ducts and corrugated sheets.

The company claims that the new product can be turned out in sheets from standard paper-making machinery.

Thin sheets can be made continuously process on cylinder machines.

It is stated that an American company has used the new product in its exploration division for pipes, and manufacturers assert that it is easily and greatly place steel containers for oil

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complete list of all the different standard of sleeve type bushes, thrust washers, d bushes and spherical bearings is d by Bound Brook Bearings (G.-B.), of Witton. These are made of the com- 's special "Compo H" porous bronze, are constructed to extremely accurate nsions.

example, the total bore diameter nce is 0.00 in., whilst it is possible also produce to even closer dimensions. ver, since the bearings are a die-pressed made with tools carefully ground and ed, no machining of any kind is required. are given a mirror finish.

fore installing, all that is necessary is to them into a good grade of medium heavy which will wash off any dust or foreign er that may be adhering, and also pro- sufficient oil to fill the space between earing and the shaft. The amount of oil e porous bronze is sufficient to give ation for many years, that is in practice l to the life of the bearing, and as the ure and temperature vary the oil in bronze exudes or recedes accordingly.

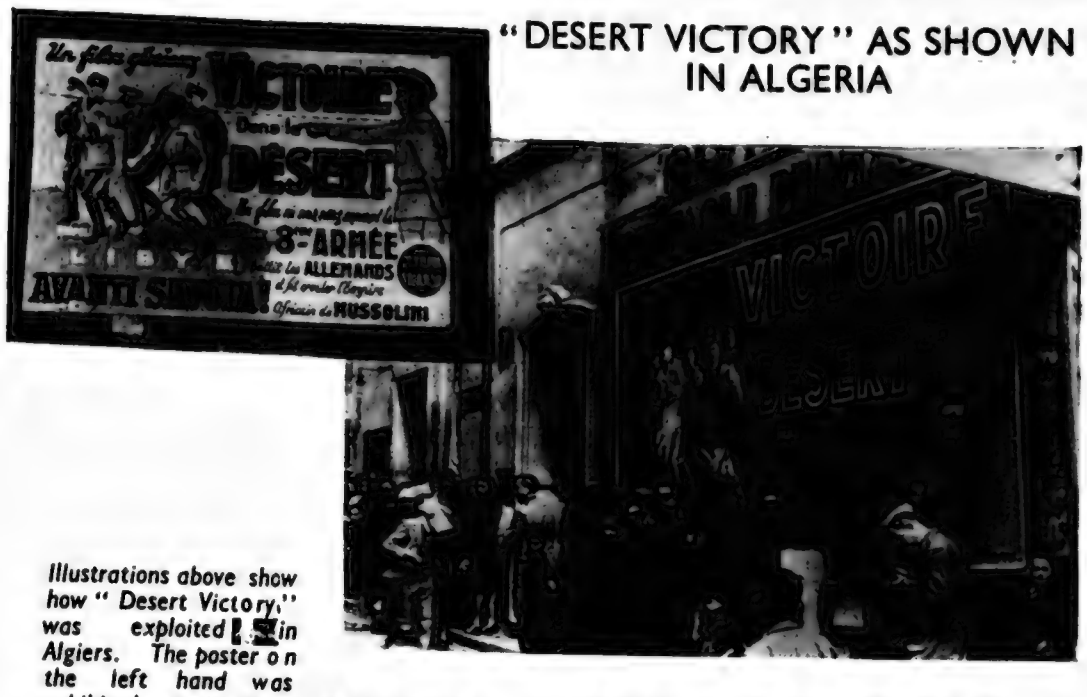
e new catalogue shows there are about different standard sizes of plain or e type bearing, commencing with the lest, 0.0930 in. inside diameter, 0.2852 in. side diameter, 9.092 in. shaft diameter, 0.282 in. housing diameter, and hing with the largest, which is 2.254 in. e diameter, 2.377 in. outside diameter, in. shaft diameter, and 2,376 in. housing eter.

e maximum length of this wide range of standard bearings is 1¼ in. for diameters from 1⅞ in. up to 2⅜ in., 1½ in for over 1 in. and up to 1⅞ in. diameter, and 2 in. for all sizes up to 1 in. outside diameter. Also as regards wall thickness when this is more than $\frac{1}{16}$ in. the maximum length is 1½ in. In many cases, however, it is possible to insert two or more bearings in line, which is carried out in one operation by using a special insertion plug provided for the purpose. With regard to shaft clearances also the recommended figures are given in a series of curves, varying from 0.001-0.0045 in., referring to three standard conditions, ordinary driving, electric motors and self-aligning bearings.

Porous bronze flanged bushes are available in about 70 standard sizes from 0.165 in. bore, up to 1.1819 in. bore, 1.3805 in. outside diameter, 0.127 in. flanged thickness, 0.163 in. shaft diameter, and 0.378 in. housing diameter, up to 1.1819 in. bore, 1.3805 in. outside diameter, 1.577 in. flange diameter, 0.157 in. flange thickness, 1.3765 in. shaft diameter, and 1.5745 in. housing diameter.

The composition of these oil-retaining bronze bearings is 88.0 per cent. copper, 9.7 per cent. tin, 1.4 per cent. graphite, and 0.9 per cent. other material, the metals being in an extremely finely divided condition, produced by electrolytic methods to ensure purity, while in addition to the advantage of the porosity the specific gravity is within the range of 5.8-6.5, and the crushing load is 70,000 lbs. per sq. in., for all ordinary conditions being equal to cast bronze.

"DESERT VICTORY" AS SHOWN IN ALGERIA



Illustrations above show how "Desert Victory" was exploited in Algiers. The poster on the left hand was exhibited at the Palais de la Lingerie! It reads "A film in which you will see how the 8th Army beat the Germans and caused Mussolini's African Empire to crumble"

THE EVOLUTION OF THE KINEMA ORGAN

Continued from page vi

with no room for organ chambers will undoubtedly be among future customers. The war has had the effect of closing a good many kinema organs, quite a number by enemy action, some for simple economy reasons in overheads, and others by the difficulty of securing competent organists to replace those called up and volunteering to serve in H.M. Forces.

The number of kinema unit pipe installations in this country, including Christie, Compton, Jardine and Wurlitzer models, was at the outbreak of war about 420, according to a reliable list I have in my possession; the firm of John Compton easily heads the list. The number of electronic models actually installed in or used for touring kinemas is comparatively small, and so far not very important. The capital invested in the pipe organ installations can be safely estimated to exceed half a million pounds, and their value to-day must be enhanced by at least 50 per cent. (even allowing for depreciation) if reasonable care has been taken and service continued when unused or otherwise in the war period.

In conclusion, I state my opinion as a musician and a critic, that the kinema unit organ as we know it to-day has possibilities which very few organists realise: greater study of these possibilities will lead to a discovery by each musician of the way in which these instruments can be exploited, to the still warmer appreciation by the public of the music they can provide.

In last month's article I referred to Ingram Hope-Jones instead of Robert Hope-Jones. I had temporarily confused the name of the American builder of Hope Jones first organ with that of the designer.

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THE EVOLUTION OF THE KINEMA ORGAN—II.

The Development of Modern Instruments

By A. W. OWEN

IN last month's IDEAL KINEMA, the events leading to the introduction of organs into kinematograph theatres were outlined. This month's instalment carries on the story of development of modern instruments.

The next revolutionary year of the unit organ's history was in 1925 when America sent us Major Wright to introduce the Wurlitzer unit organ, which was paramount in that country, and had been already installed in Brussels some year or so earlier. The premier installation was in the New Gallery kinema, Regent Street, W., P.C.T. Its success was immediate and so began the period of rivalry between the British and American unit organs which, incidentally, has been a commercial asset to the chief firms concerned and a spur to achieve the best results in tone and construction. Each type of organ has its own recognised features, and organists of the greatest experience still will argue round the clock about their own preference.

Robert Hope-Jones who designed an eight unit organ in 1904

The B.B.C. policy for many years has had a marked effect on the history and popularity of the kinema organ. First of all, from the earliest days of kinema organ broadcasting, kinema organists have had a complete monopoly of this most important propaganda effort. Kinema proprietors were slow to realise the wonderful asset these broadcasts were to their own theatre box offices. Millions of the general public listened in, and natural curiosity impelled them to visit the kinema from which the broadcast had been made to see the performer in person and hear his theatre recitals and film accompaniment. These pioneer organists whose names became well known as celebrities of the day were all efficient musicians. Several had musical degrees—Mus.Doc., Mus.Bac., F.R.C.O. and A.R.C.O., etc.—and, in addition, they were showmen who knew how to entertain the public with worth-while music.

The B.B.C. Instruments

The B.B.C. installations at Broadcasting House consisted of a four-manual straight concert unit organ on the extension system on which church and recital organists play genuine organ music, and a kinema type of unit organ of 30 ranks and effects with a four-manual console, this to be played by the kinema organists compared to light orchestral music and songs and tunes of the day, plus the latest dance tunes of up-to-date popularity. Both these fine organs were built by the John Compton Organ Co. in 1937, and a duplicate of the kinema model installed in the Odeon, Leicester Square, W. Messrs. Hill Norman and Beard, who had been responsible for many years for building fine church organs, both in this country and abroad, had come into the kinema field of erection with fine examples of concert organs built on the extension type with kinema effects. Perhaps their outstanding model was installed at the Regal, Marble Arch; Quentin Maclean became organist at this theatre, and his reputation was enhanced till he was recognised by both the patrons and his professional brother organists as England's No. 1 kinema solo organist.

Demand was such that this trio of organ builders found it difficult to cope with the work, and organs became larger in size, better in quality and certainly more expensive.

Large Compton organs were installed in the Grand, Edgware Road; Astoria, Charing Cross Road; and a super four-manual in the Davis Theatre, Croydon, in this early period.

Electronic Models

Then came the electronic organ sensation. Messrs. Boosey and Hawkes introduced the Hammond model about 1937 from America; a great publicity campaign was organised and many sales secured, particularly for churches and halls, although quite an appreciable number were put to kinema use. Within limitations, these instruments were effective, but could not compete with the pipe organs anything except price. Besides this, the fact th they took up very little room and could toured with a minimum of weight a expense was an advantage.

The British reply was the Compt Theatrone, also on an electronic princip

John Compton, designer of the kinema organ which bears his name

This model had the advantage of bei tonally registered by draw st s and n dependent on the knowledge the organi in regard to registration. A fai number ha been installed in kinemas at a ction of th price of a pipe organ, but these so have the limitations. I understand, vever, th invention is busy, and after the r there ma be surprising advances in this e of instr ment. If this is confirmed, s all kinema

Continued on page

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

GRADING KINEMAS ON COPY CARE

Rewarding the Good Boys—A Bad Example—Film Defacers—Don't Dismantle!—A Wide Range Query—Reducing Ground-Noise

THERE seems increasing support for the proposal made before in the IDEAL KINEMA, and repeated elsewhere in this issue, that renters should grade kinemas according to the care ordinarily taken of films, sending the good copies to the shows that will take care of them, and letting the careless shows put up with the poorer copies.

I fully appreciate the difficulties which would face the renter in initiating such a scheme. Obviously it would be exceedingly difficult to decide after examination of a print whether it should go to a careful show or to a careless one; but I have no doubt that every renter's office has its customers tabulated in this respect, and it would therefore be possible to strike a fair average in the original allocation of copies.

The Last on the Road

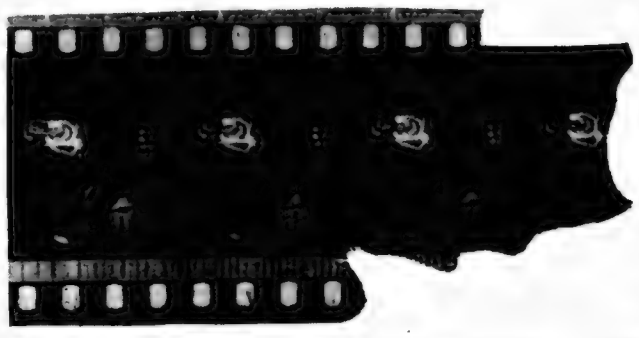
A TYPE of kinema deserving a little extra consideration in the choice of copies is the show situated near the end of the transport truck's journey, and therefore receiving its copies so late that little time is left for adequate examination and repair. Such a kinema is the Central, Fakenham, whose manageress, Miss N. English, writes me, enclosing some cuttings from the Fox films "To the Shores of Tripoli" and also "Song of the Isles."

Says Miss English: "After spending more time than can be spared in these difficult times to repair the film, it broke down four times during the first performance, and if you will kindly look at the samples sent you will see the reason. It was impossible to make a new film out of what was sent to us.

"To show that this is not an isolated case, I send herewith samples of 'Song of the Isles' from the same renter.

"Situated as we are at the end of the transport system, we do not receive the films until late, and when films arrive in the condition of the two I have quoted, we either have to shut down for the night or take the risk of showing them, with the additional risk of a fire on the machine in the projection room.

"Complaints have been forwarded to various renters, but without any success. If this kinema were on a circuit no doubt it would have received immediate attention, but being only a 700-seater independent, compelled to play late owing to bars, I assume we are not worth any consideration."



The cuttings sent (of which the one reproduced is typical) are in a disgraceful condition, with ripped perforations extending over inches, "vees" covering four and six perforations, poor joins, and damaged perforations which have obviously been run over badly worn sprockets.

Quality Matters Everywhere

WHAT is too often overlooked is that quality of projection is every bit as important to the small show as to the super—perhaps more so—for the latter probably depends to some extent upon chance custom, while the former is generally a family house, catering for the same patrons week after week.

I know it is the fashion to say, "Oh, the patrons don't notice these things." But when such faults are repeated sufficiently often they are noticed. I have, for instance, received a note from a second projectionist who recounts how he visited a kinema on his day off. "I had during the course of the projection noticed a number of badly defaced frames around the half-way and change-over. It was during one of these change-overs that I chanced to hear a member of the audience remark to his companion that he wondered why these 'queer designs and scratches' should appear periodically on the screen, adding that he had noticed this before, and asked if 'somebody was trying to be funny!'"

The continuance of this sort of thing is due to no lack of good advice from myself and other technicians. The correspondent last referred to, for instance, commends my suggestion that a number of leading projectionists should be given the power to inspect the equipment in their area. It is certainly high time that the C.E.A. and the K.R.S. got together and propounded some remedy.

Don't Attempt It!

A LONDON projectionist asks my advice about dismantling a standard Simplex projector. I am inclined to ape Mr. Punch and say, "Don't." Unless he has some mechanical experience I strongly advise him

Continued on page x

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Apart from the annoyance of their continual chirping noise, Crickets, when present in large numbers, do considerable damage to woollen and silk materials and stored foodstuffs—and they will feed on almost any kind of food. A fact that should be remembered (and acted upon) by all owners of infested premises.

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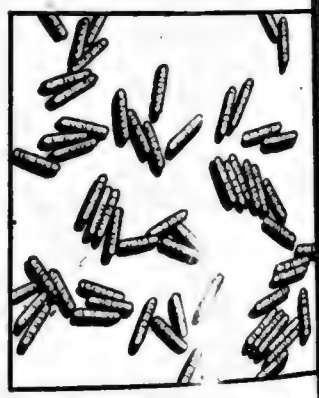

Illustrations show adult cricket and eggs. The slightest suspicion of either on your premises is the signal to communicate with Chelsea Insecticides, Ltd., at once.

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THE REWIND ROOM AND ITS EQUIPMENT

How Improvement Can Be Made

By R. HOWARD CRICKS, F.R.P.S.

IN pre-war days, when invited to openings of new kinemas, I frequently inspected the projection and rewind rooms in their customary state of semi-completion. I sometimes wondered whether the persons responsible for their construction and equipment had ever spent a few moments visualising the duties of the projectionist.

Very rarely did the imagination of the designer soar above the provision of a pair of projectors, and in the rewind room an oak or teak bench, a rewinder of a design that has persisted for decades, and a storage cabinet. The average projectionist works with a lack of facilities which in any other industry would be thought primitive.

Rewind Requirements

Let us consider how the requirements of the projectionist in his everyday duties could be better met.

First, as to the construction and location of the rewind room. It should be a light airy room; it must obviously be next to the projection room, and immediately accessible therefrom. A suggestion made recently was that a hatch should be provided through which films could be passed, to save carrying them about, and this seems a very sound idea. There should be also a window into the projection room, and another window into the auditorium, so that the projectionist who is rewinding can watch the picture on the screen.

Probably, too, this projectionist will also have to work the non-sync. A non-sync. room should be provided adjoining the rewind room, and also with its window looking upon the screen. Yet another point is that this non-sync. room should have its own monitor speaker (reproducing from both film and disc) for the assistance of the non-sync. operator.

In the modern kinema the projectionist has a certain amount of paper work to do: reports on film condition, logs of running times, requisitions for materials and spares, memoranda on various subjects. He should be provided with a small office where this paper work could be kept in order.

Joining-Table Equipment

Turning to the question of equipment of the rewind room, the film joiner in a modern laboratory is far better served than the projectionist. Her joining table is a neat affair of metal, enamelled with anti-sulphuric or similar paint which will withstand the action of film cement. The rewind and take-off heads are separated by a sufficient space to permit of easy viewing and handling of the film, and between them is a frosted glass panel, illuminated from below. Adjacent to this panel is a joining press. At the back are pigeon-holes for odd lengths of film. There is a drawer for tools, and a chute down to a waste-bin for film cuttings.

For the specialised needs of the projectionist this design could be improved upon. First, in making up or breaking down the programme, the projectionist will be handling 1,000 ft. reels in pairs, and 2,000 ft. reels singly (at least until such time as the single reel becomes obsolete). A twin take-off might conveniently be provided to accommodate the two single reels. The table surface must be large enough to provide room for several film tins, while it would be convenient if the storage cabinet were built into the same table unit. A number of small compartments might usefully be provided too for trailers.

Thus all the films should be to hand while the projectionist is working, and the provision of a built-in waste-bin, with a chute from the table top, would prevent the table getting littered with film cuttings. A drawer for tools, a socket to carry the cement bottle and so prevent it getting spilt, and a compartment for bulk storage of cement, are necessary details.

The provision of an illuminated panel should be regarded as a necessity, whether or not such an elaborate table is feasible. Another necessary gadget is an 8-picture sprocket with frame lines marked on it; a fade-out at the end of a reel and a fade-in at the beginning are "recommended practice," and without some such gadgets the projectionist has the laborious job of counting perforations if he is to avoid misracks.

Film Core Diameter

We have recently had some discussion in these columns on the subject of rewinder design. One agreed essential is the provision of a film guide for the purpose of guiding the film on to the stripping plate in breaking down the programme.

There is one respect in which the adoption of standards is urgently necessary: on the diameter of film core. This is covered by a recent B.S.I. specification, which fixes a diameter of 50 mm.—just under 2 in. Much annoyance and damage to the ends of reels would be saved if this standard were universally adopted.

The electrical rewinder is very popular in America, but is practically unknown in this country. I strongly suspect the reason for this is that it costs considerably more than a hand winder; but a more important angle is that it would tend to discourage regular examination of the films. I am inclined to concur with the comments of a correspondent, disagreeing with the letter on this subject, printed last month, advocating the automatic winder.

"The rewinder is an apparatus not merely for rewinding film, but a means by which the projectionist may check his reels, and thus ensure a trouble-free performance. The automatic winder would permit of the fellow rewinding having both hands free; but on rewinding, the need arises to examine and repair a portion of the film, and I can hardly think it probable that on switching off, the motor would stop instantly, and thus cause possible scratching by pulling the film up with a jerk. It is even less probable that the projectionist would relish the job of winding back the number of feet that must inevitably pass as the motor slows down.

The Horizontal Type

The merits of a horizontal winder might also be considered. This is a type of winder widely used in studios and laboratories, but

Continued on page xi

A Vinten inspection table fitted with 1000 ft. rewinders and footage measurer

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Kinema Technique and Equipment

Continued from page VII

not to attempt to do so. It is not necessary to dismantle a mechanism for cleaning purposes, while the fitting of spares should be regarded as a job for a skilled mechanic.

However, the Simplex is actually one of the easier machines to dismantle and re-erect. Commence by stripping off the casing (taking care not to damage any of the screw threads in the rather soft die-castings). The gate assembly can next be removed, and then, by loosening the screws surrounding the motion box (on the film side of the machine), the whole motion box can be withdrawn after the flywheel has been removed.

An important point to remember before dismantling any gears is to mark them for the correct meshing; otherwise when the machine is reassembled it will for a time run rather noisily.

Unless my correspondent has this degree of mechanical knowledge, I strongly advise him not to open up the cross box. With the small Maltese cross of the Simplex, the adjustment of the centre distance is exceedingly critical; the cross shaft is, too, rather fragile and easily bent. Another reason for saying "Don't."

How Frequently?

AN interesting point arising from this inquiry is: How often should a projector be taken down off its stand for cleaning?

A projectionist was telling me recently that in his box it was a weekly function. More projectionists do it monthly, while there are shows—including at least one of the leading West End shows—where I am assured the mechanisms have not been off the stands for years.

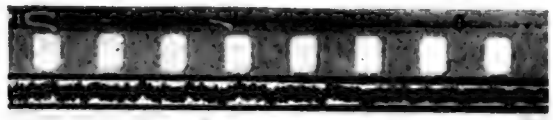
Personally, I am all in favour of removing the mechanisms every month or two, to wash out the dirty oil with paraffin, get everything thoroughly clean, and fill up with fresh oil. Oil after it has been in a machine for a time always contains a very fine dust of metal particles, which act, of course, as an abrasive inside the bearings. Nowadays especially, I feel that the trivial waste of oil involved is far better than allowing the mechanism to wear out before its time.

A Wide Range Inquiry

I AM also propounded a rather wide question: to describe the general working principles of Western Electric Wide Range, and the best way to keep it in good condition.

I can only suggest to my correspondent that his service engineer will, I am sure, be pleased to give him all the information he needs on the upkeep of the equipment. For a reasonably detailed description of the apparatus he should obtain, if possible, a copy of the second edition (not the third, just published) of my book "The Complete Projectionist," which includes circuit diagrams.

The distinctive features of Wide Range are all-mains operation, the curved sound gate, and the triple speaker system. There are, however, all sorts of gradations between the old Universal Base battery-driven model to the latest Mirrophonic systems, since installations have in many cases been partially modernised. For instance, many installations have a Mirrophonic amplifier and speaker system, but retain the Wide Range sound head, with its curved gate.



Class "A" Push-Pull Track

How Push-pull Operates

ARISING out of a recent reference to the push-pull sound track, I am asked by a projectionist to explain the meaning of this term.

This type of track is so named by analogy from the widely used valve circuit. Whether we are discussing sound waves in air, sound frequencies in electric circuits, or sound recordings on film, they all have the same wave-form—the wave-form that one can see most clearly on an ordinary variable-area sound track. The idea of the push-pull arrangements of valves is that one valve is pushing while the other is pulling—in more scientific terms, they work on opposite phases of the alternating signal.

In exactly the same way the push-pull track consists of two separate tracks, recorded in opposite phase. In the case of the variable-area track (the only form in which we have so far seen the push-pull track in this country) this means that where one-half of the track is black, the other is white; while one-half of the track is increasing its amplitude, the other is decreasing it.

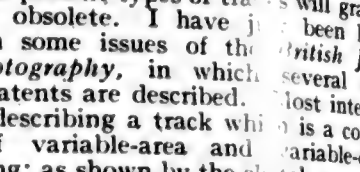
A section of RCA push-pull track is reproduced. This must be regarded as two separate half-tracks, and it can be seen how, as one side of the track commences to pass more light, the other passes less. These separate modulations are transmitted through suitable optical systems to a twin photo-cell, which has two cathodes, and these cathodes are connected in a circuit identical with the push-pull valve circuit. In a push-pull transformer the signals of opposite phase are combined, and the output is a replica of the original signal.

The track illustrated is the so-called Class *A*, in which each half of the track carries the complete signal and could [illegible] reproduced itself; one side of the t[illegible] is, in fact, negative replica of the oth[illegible] In the Class track, each half carries on[illegible] half the sign If we visualise the wave-for[illegible] as a curve va ing about a centre line, th[illegible] one track w carry that part of the wa[illegible] orm above t line, and the other track th[illegible] art below it.

It is possible that the Cla[illegible] track may seen in the kinema, but it is[illegible] nlikely that Class *B* will be, on account [illegible] the high deg of accuracy needed in bala[illegible] ing the sign from the two half-tracks.

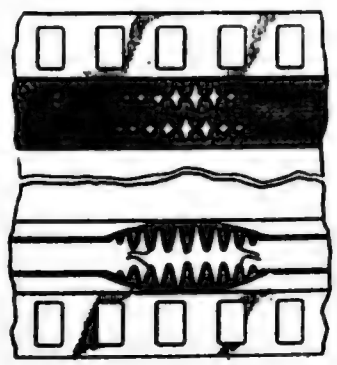
Novel Ground-Noise Re[illegible]cer

THE one thing that seems [illegible]robable is th the present types of tra[illegible]s will gradua become obsolete. I have j[illegible] been looki through some issues of th[illegible] *British Jour of Photography*, in which several sou track patents are described. [illegible]lost interest is one describing a track whi[illegible] is a combi tion of variable-area and [illegible]ariable-dens recording; as shown by the sk[illegible]tch reproduc



The envelope system developed by E. A. Humphriss

the effective width of the track is caused vary in accordance with the average of modulation, the actual signal taking the fo of a variable-density recording contai within the varying envelope. The idea is, course, to reduce ground-noise.



The RCA double recording track.

Another R patent provi for record upon the piece of film negative tra for subseque re-record i and a positi track which be immediate played back checking p poses. In sketch the ne tive track shown at t bottom; wh will be s will be tra positive tra sh-pull tra this is printed to a positive that only varying narrow line parent in silent passages. Th at the top is the Class *B* referred to above.

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ELECTRICITY IN THE KINEMA

X—Chemical Effects of Current

By MANNIN KENT

MANNIN KENT resumes his series of articles on electricity with a consideration of the chemical effects of electric current with special reference to primary and secondary cells.

This series of articles has already covered many of the fundamental aspects of elementary electricity, with particular reference or adaptation to the special needs of the kinema projectionist. An outline has been given of the magnetic and of the heating effects of electric current.

This is, therefore, a convenient point at which to discuss the chemical effects of electric current. We must commence this article with a reminder to the student that *all* substances are composed of molecules of that substance. That these molecules are composed of atoms of one or more elements, and that ALL atoms are composed of two kinds of electricity, positive protons and negative electrons.

An element is a substance which cannot be broken up into other substances. Well-known examples are Hydrogen (H), Sodium (Na), Copper (Cu), Silver (Ag), Zinc (Zn), Oxygen (O), and many others, some not so well known as these examples, up to a total of nearly one hundred. The initials given after the name of the element in brackets is an abbreviation use for convenience in formulas.

When elements are mixed together so that they lose their characteristics they are said to form a compound. One compound which every projectionist uses is sulphuric acid. This has the formula H_2SO_4, which indicates that a molecule of sulphuric acid contains two atoms of hydrogen, one atom of sulphur and four atoms of oxygen.

Plating Carbons

An appropriate example of the chemical effect of an electric current is given by the process by which arc-lamp carbons are copper-plated. If in a solution of copper sulphate ($CuSO_4$) we dip two wires from a source of electricity, one will be called the cathode and the other will be called the anode. When current flows through the copper-sulphate solution it will be decomposed and oxygen will be given off near the anode wire, while copper, in metallic form will be deposited at the cathode. What the arc-lamp carbon makers do is to provide a thick plate of pure copper as an anode and use a bunch of unplated carbons as the cathode, upon which the metallic copper is electrolytically deposited.

Another useful example of electrolysis is in connection with what is known as "pole-finding paper." This is made from paper soaked in a solution of potassium iodide and starch. If two wires from a d.c. source are touched on to the damp paper, then the decomposition due to electrolysis will cause iodine to appear at the anode and the consequent blue colouring of the paper indicates the positive pole.

The Primary Cell

The above examples have shown how an electric current can produce a chemical effect. It is also true that a chemical effect can produce an electric current, and this process is conveniently used in primary cells (*i.e.*, wet or so-called "dry" batteries) and in secondary cells (*i.e.*, accumulators, often loosely called just "batteries").

A simple primary cell need only consist of a plate of zinc and a plate of copper immersed in a week solution of sulphuric acid. This gives a voltage of 1 and quite a steady current measurable in amperes at first, but quickly falling away because the hydrogen bubbles which are produced will collect on the copper plate and slow down its action. The cell is then said to be polarised.

To prevent or delay polarisation many other forms of primary cell have been evolved, having various other chemicals as de-polarising agents. Sometimes there are more than one of these and they may be separated from each other by a porous pot which limits the mixing and further delays polarisation.

One type with the convenient virtues of long life and non-acidity is the Leclanché, which, in its wet form, is nearly always used for bells and telephones. An examination of one of these will show a rod of zinc for the positive pole and a plate of carbon for the negative pole. This carbon plate is packed into a porous pot filled with manganese dioxide, which is the depolarising substance. The voltage of a single cell is 1½ volts.

Most "dry" cells are Leclanché, but they are damp, and when they do dry up they cease to function. So don't keep them on a radiator.

The projection room of the Regent, Amersham, Bucks, is equipped with Kalee Eleven projectors and Western Electric Mirrophonic sound. The picture above is from a 3¼ × 2¼ amateur photograph

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THE RE-WIND ROOM

Continued from page ix

never so far as I have seen in the kinema—probably because it costs considerably more than the orthodox type. It has undoubted advantages from the point of view of film examination and repair.

Is it asking too much to suggest that, whatever type of winder is adopted, some automatic device should fix a limit to the speed of rewinding? The rewind boy may delight in setting up fresh records for the double reel, but it is not good for the film.

An Efficient Press

A joining press is an accessory rarely found in the rewind room. From all points of view except one a press is a decided improvement upon hand joining: it ensures accurate cutting and scraping of the film, and proper registration of the perforations, and also facilitates slickness of working, which is of value not so much from the time saved as in ensuring that the cement does not dry while the films are being registered. But this exception represents a serious factor: that with all low-priced presses, insufficient pressure is exerted upon the join to ensure the removal of air bubbles, which naturally weaken the joint.

I know of only two presses which effectually overcome this trouble. One is American and its cost runs into three figures, while the other, a French machine, I used to sell a number of years ago for about £15. A satisfactory press cannot be made for the price of most present types, and the exhibitor should, I maintain, be prepared to pay a fair price for a really good instrument.

One can suggest all sorts of accessories which might be of value in the rewind room: a film measurer, a film cleaner, and device for producing standard change-over cue dots. All these might well be found in the ideal rewind room of the post-war kinema.

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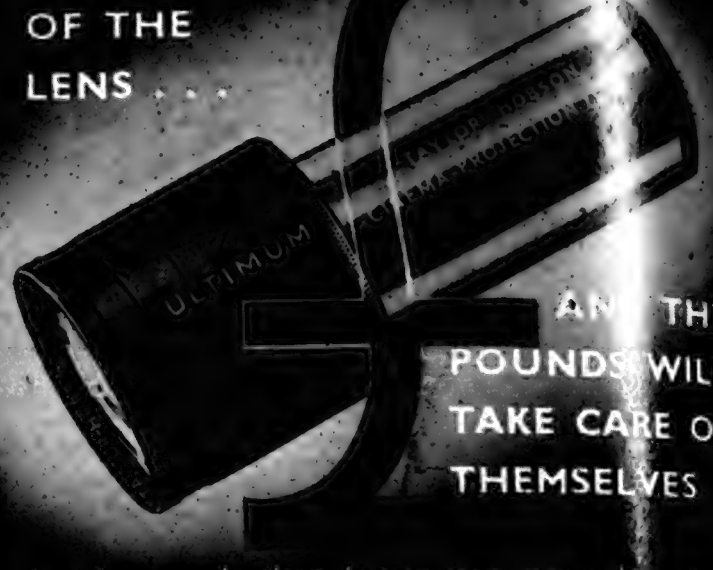

. . . AND THE POUNDS WILL TAKE CARE OF THEMSELVES

In other words clean lenses save money by making the best use of the light for which you pay. Remember, too, that optical equipment is valuable and difficult to replace and everything should be done to preserve lenses and keep them in good working order. We shall, of course, be pleased to accept lenses for repair and reconditioning, if returned through the usual supply channels.

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UNRUNNABLE FILM PRINTS

The Onus is on Renters, say Projectionists

RESTRICTIONS of the amount of film stock which may be used by renters are causing closer attention to be paid to the preservation of prints to ensure a longer life. Conscientious projectionists feel that this attention is long overdue and express their opinion that despatch departments might do more to ensure the receipt of good copies.

Coincident with the decision of the K.R.S. suppor the Northern Ireland C.E.A. scheme f film inspection, repair and instruction, a mber of letters have been received from pro- ctionist complaining that renters are as uch to blame as any other section of the dustry for the bad condition of film prints e to lack of repair activities and pervision.

he Ideal Film Renter

A Rugeley (Staffs) projectionist writes mically regarding a paragraph in the KINE. May 20 headed "For First Class Pro- ctionists."

Put a paragraph in, he says, reading some- ing like this:—

FOR FIRST CLASS FILM RENTERS.

A first-class renter should always dispatch good copy. He should always check films on eir return. He should always prosecute for ilful damage. He should always see that ll parts have a full-length leader with part umber attached.

rade Projectionists

Another correspondent, H. K. Stanley, of Wells, Somerset, who describes himself as a ictim of film mutilation for 20 years, puts rward a plan which would, he says, go far provide longer life for film copies.

The working of the scheme would require he close co-operation of the renters, which hould be forthcoming as, after all, it is their roperty we wish to protect, he says.

Operators should be graded into three ategories—A, B, and C. Class A to include ll those conscientious men who never mark film or do anything wilfully to shorten the ife of a film print. Class C to include all hose punchers, hoodlums and other scum of he profession (see last month's cartoon). lass B to contain those on the borderline who re yet to be classified.

he Elite First

A film, on release, could circulate among A operators for a long time without going ack to renters. I am sure good operators ould not mind this; all we ask is that new opies be properly waxed or otherwise treated o avoid emulsion pick-up.

Copies that are already marked, mutilated, erforations strained, etc., should be circu- ated among C operators only. If that could e arranged, then the C operator would have o do something to get a show on sometimes. Why should A operators have to make good heir shortcomings? It doesn't follow that A perators are all in the big circuit houses or hat C men are in the small shows.

I consider a man is entitled to know where his copy comes from, so he can write and admonish the culprit if necessary.

ad Film Tins

Yet another projectionist, W. G. S. Davies, of the Tivoli, Barry, lays blame on the condi- tion of film tins.

To the dispatch depot workers:—

I appeal to you in endeavouring to issue films in film tins and transit cases of decent condi- tion, then the projectionist will not have to spend considerable time attempting to straighten out the tin edges. They may be assured that the condition of the film will be preserved during handling as they wish to project the film perfectly, and after final showing will be packed in a fit condition for the next pro- jectionists.

But when a film is packed in a tin which has the lid battered is it not obvious that a film *cannot* be safeguarded in such a tin? If dispatch workers issue a moderately good tin the projectionist will do his part.

I am making this appeal on account of various films received at my kinema, 'direct from the dispatch depot, in such a condition. the result being I have to make extensive repairs on commencement of reels.

My appeal, on behalf of all projectionists, is to those workers to furnish us with a tin in which the film may be packed properly and will be covered over entirely by the lid, and will avoid any damage to beginnings and edges of the film, and therefore be placed in the transit cases without fear of the upper tins pressing badly on the lower tins.

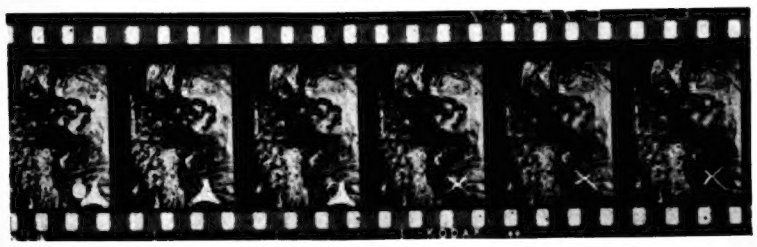
Emphasis is laid on labour shortage by an East Yorks operator who writes:—

I have two boys at the age of 17 working as assistants along with me. These boys want their time off otherwise they would leave, so we have to do our best to keep them. I cannot have any time off until we get someone who can take charge.

The point which I am trying to get at is the rewinding and bad copies of films which put an end to good projection. I know you cannot have new copies all the time. At the present time, with all these reissues that are coming out, you get copies which are practically unrunnable. Some have no leaders on the beginnings and ends of parts, and others have no ends on to let you know that it is the end; for all anyone knows there might be a part missing.

Trainee Carelessness

The rewinding of such films is a problem, as you may teach a new trainee how to rewind films the right way, which he will do while it is new to him. After he has been doing it for quite a bit he begins to get careless, and you have to keep on to him until he gives the job up, because he knows he will get another job.



The operator who marked this length of film in this manner is the enemy of renters, fellow operators and of the public who resent light-flashes presented as entertainment

If I rewound my own films and left the machines in care of the assistants that would not be right in one or two ways, as for one reason the projection would be bad and the rewinding perfect, and you cannot leave a boy without any experience on a machine.

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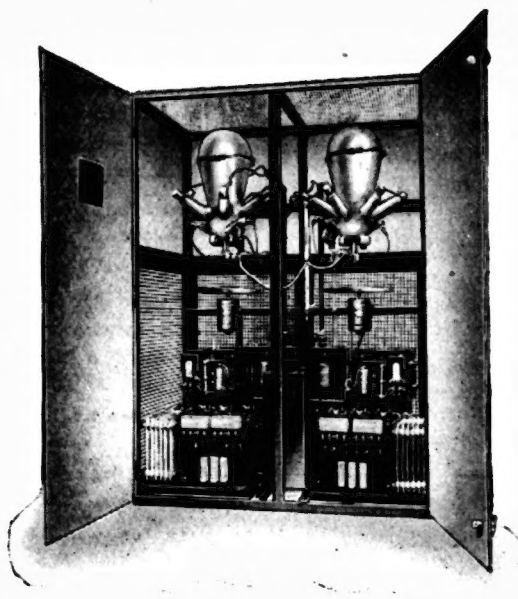

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Jottings for Juniors

FILMS AND FILM HANDLING

MANY newcomers to the projection room find little opportunity of acquiring a basic knowledge of their craft. The object of this series of notes is to explain in simple non-technical language the fundamental principles of film handling and projection.

Kinematograph films are made in a variety of sizes, but the only size that the kinema projectionist is likely to encounter is 35 mm. —roughly 1¾ in.—in width. It has a row of perforations down each side, four to a frame, which serve to feed the film through the projector. The distance from centre to centre of a frame is ¾ in., so that there are 16 frames to the foot. There is a wide blackline between successive frames, known as the mark line.

If the film is held up to the light, with the picture the right way round, the sound track will be seen on the left of the picture. Because the projector lens reverses the picture on the screen, the film must be threaded in the projector upside-down. To see whether the film is the right way round for projecting, hold the spool in the left hand; the hanging film, examined in the right hand, should then appear upside-down.

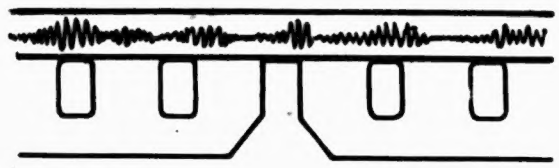
It is very essential, for reasons that will be seen later, that the film should be projected at an absolutely constant speed. This has been fixed at 24 frames or 18 in. per second, equal to 90 ft. per minute. Films are received from most renters in reels of something less than 1,000 ft.; a 1,000-ft. reel will run for roughly 11 minutes.

If the film is examined on the rewinder it will be seen that, starting from the head or beginning of the reel, there is first a length of spacing containing various information, then comes a frame marked START, and a short way away is a line with a diamond on it; these represent the starting positions of the picture and sound respectively, and should be 20 frames apart (the reason for this will be made clear later). Then comes a series of figures from 11 to 3, each a foot apart. At the point where the O should come, the picture starts. After the end of the picture is a length of blank spacing known as the run-out.

The first job that is likely to be entrusted to the new projectionist is rewinding. This is generally thought of as an unskilled job, but it is actually far from being so. The primary object of rewinding is, of course, after the film has been shown, and is consequently "tail out" to reverse it to "head out," ready for the next showing. But rewinding should also provide an opportunity for a careful examination of the film.

Always turn the handle slowly, and run the edges of the film between thumb and fingers (never, *never* handle film by its delicate surface). Any torn perforations will then be detected, and every join can be examined.

A torn perforation or a dud join may be



very serious, since it may catch in the projector and stop the show, and may even cause a fire. We will see next month how to make a join. It is generally advisable, when a torn perforation is discovered, to cut out a frame of film and make a join, but a common practice is to "vee" the tear; the idea of this is shown in the sketch.

One point of first impor[t] of which ordinary film [is] cally almost identical wi[th] is nearly as dangerous. [Ex]spect; *never* smoke or use [a] where where film may be; [k]other inflammable substan[ce] tion room. After all, if [you] kinema, the boss can't [a]-to-day!

KINEMAS FOR WORK[ERS'] HOSTE[LS]
West of England [S]cheme

A recently-formed co[m]pany—Hawth[orn] Cinemas, Ltd., of which [Coun.] W. Andrews[,] member of Bath City Cou[ncil], is a direc[tor] has been formed to provide [ki]nemas in la[rge] Government works in vari[ous] parts of country.

Councillor Andrews has [se]cured the operation of the National [Se]rvices Hos[tels] Corporation, and two kine[mas] are alre[ady] in operation in the West of England.

It is stated that arrangements have b[een] entered into with renters to secure imm[edi]ate releases. Profits of the venture are [de]voted to welfare work.

Coun. Andrews was one of the origina[l] o[f] the Southdown (Bath) Kinema C[lub]. When his war-time duties took him t[o] country area as a welfare officer, he gav[e] kinema entertainment to the workers [in] their canteen on a 9.5 mm. equipme[nt]. These entertainments subsequently beca[me] a weekly feature, and eventually the Minis[try] of Works provided a 16-mm. equipment. I[n] November Coun. Andrews secured a standa[rd] size installation for public exhibitio[n]. Shows have since been given nightly [and] the venture has proved a commer[cial] success.

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema, will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply*.

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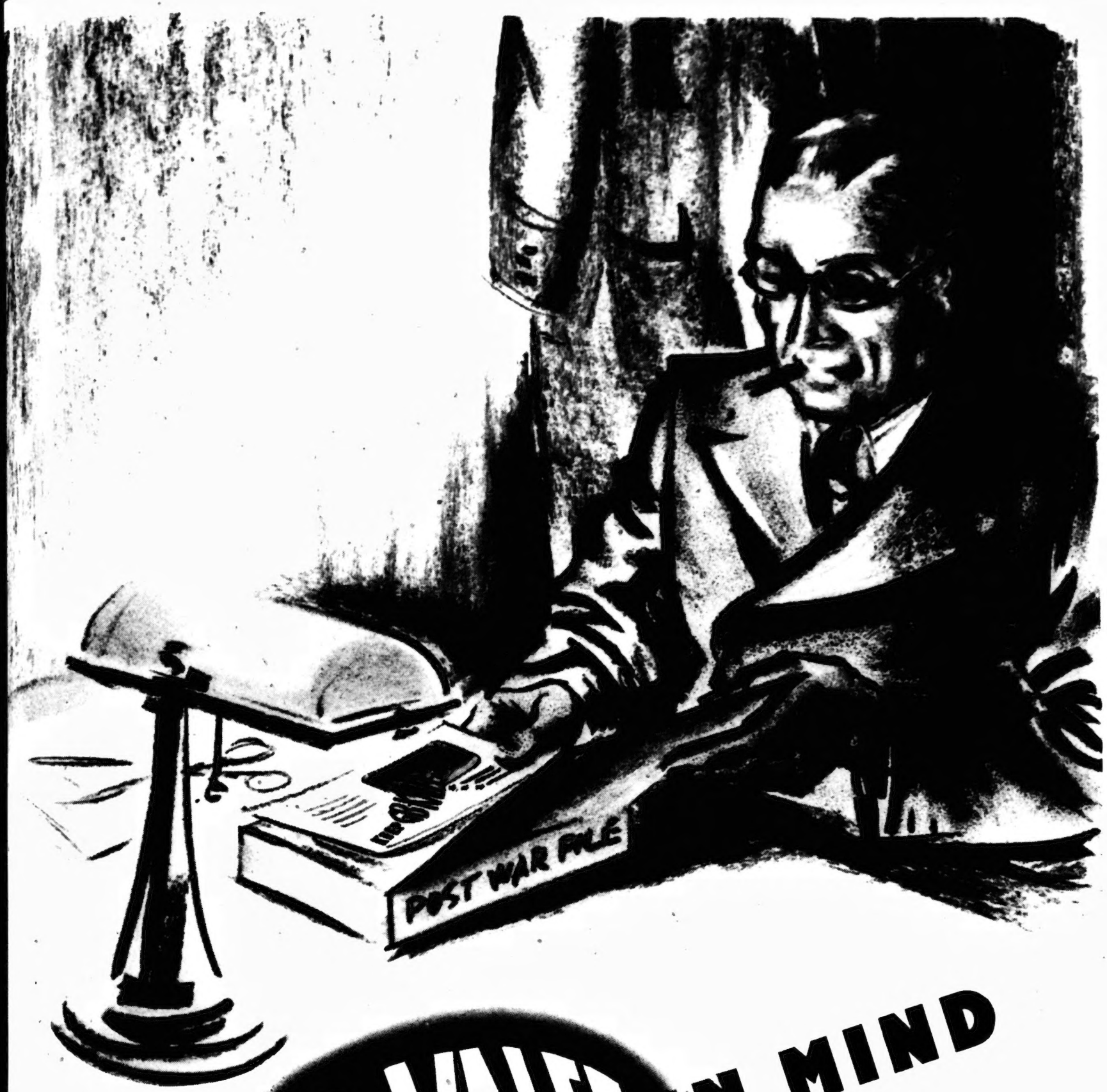

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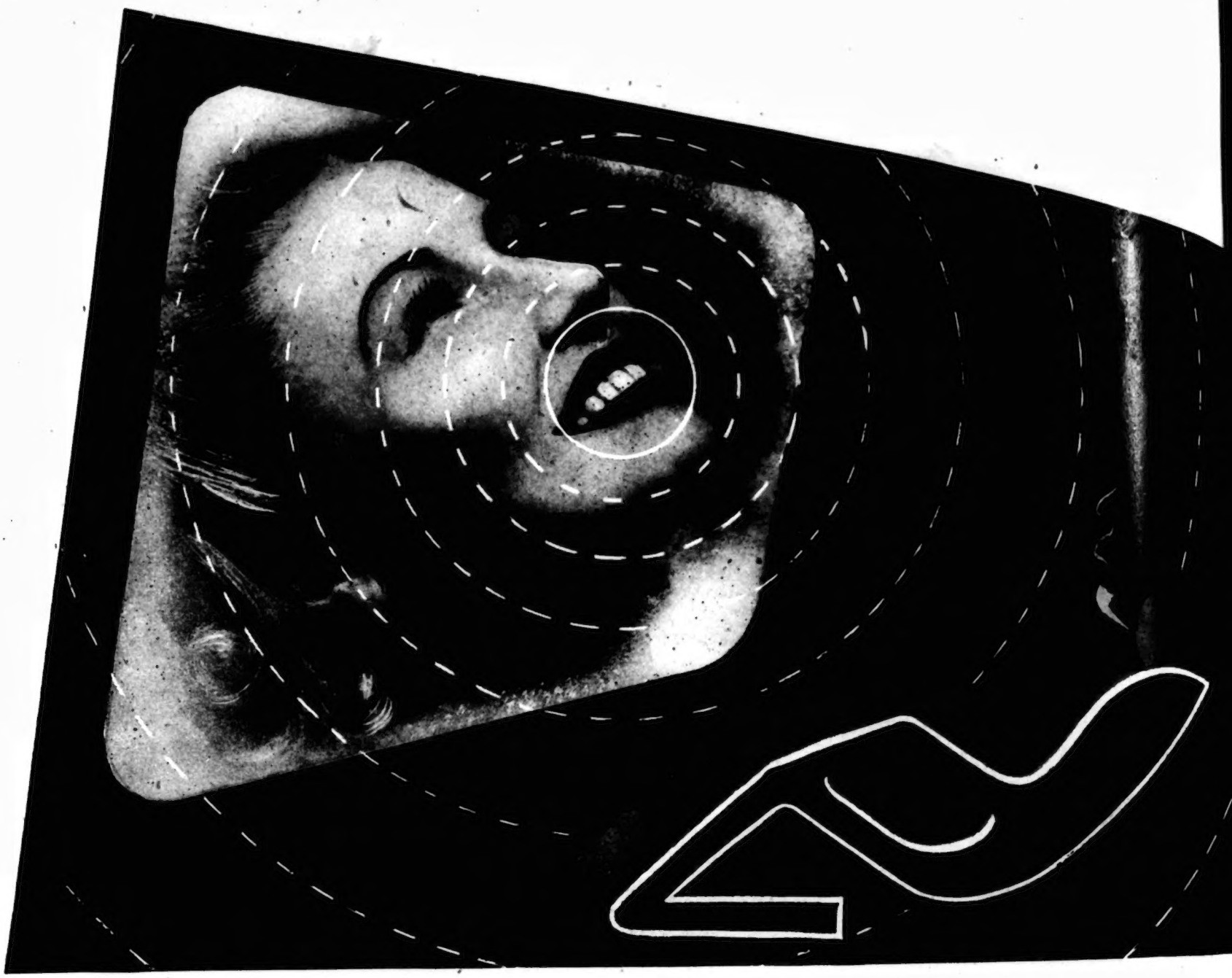

[redacted] hearing qualities. He may not know what "acceptable reverberation time" means—but his ear will be sensitive to the merest fault. For in the post-war age—when new cinemas rise in all their beauty and spaciousness in our reborn towns—tremendous emphasis may be expected on the perfecting of sound reception in auditoria. Conditions of hearing will rival the brilliance, truthfulness and range of modern colour photography. The human ear will be a vital arbiter of Box Office receipts. ● Celotex acoustical treatment has been applied in many cinemas. The sound-analysis of an auditorium is a highly technical matter (wit the development of television—even more so). After-man complex calculations Acousti-Celotex sound-absorbing til will be installed to provide the necessary sound absorptio at the pre-determined points. Acousti-Celotex tiles ar paintable and permanent.

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